

IN THIS ISSUE: ORLANDO DI LASSO—By Dr Hugo Leichtentritt

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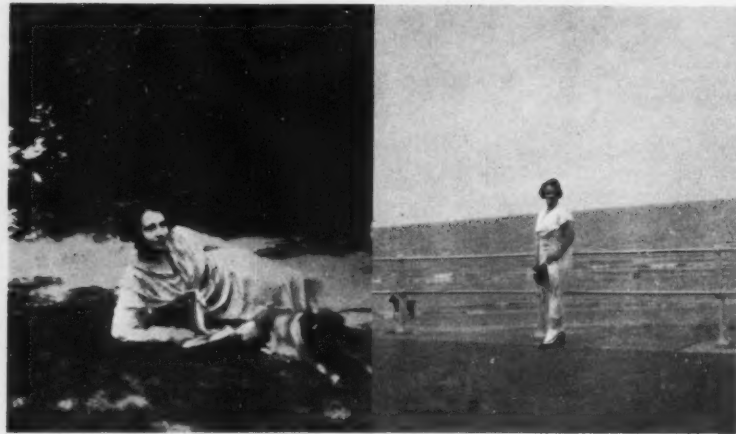
EIDE NORENA AND FEODOR CHALIAPIN
snapped at Vichy, France, where they have been singing in opera this summer.



NORA FAUCHALD,
soprano, with her twin daughters. Mme.
Fauchald recently returned from Mad-
ison, Wis., where she was soloist at the
Norwegian Sangerfest.



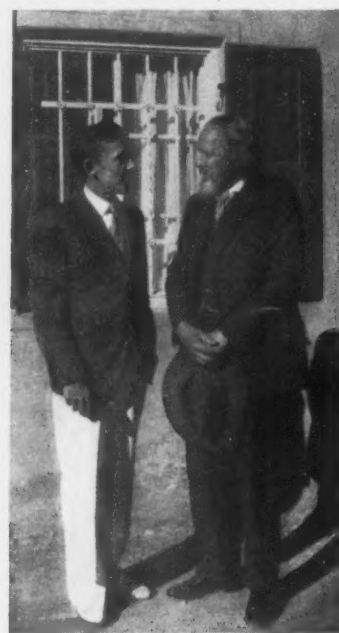
RICHARD STRAUSS,
from his latest photograph, at his Garmisch (Bavaria) home.



VALENTINA AKSAROVA.
Russian soprano, resting in her garden and enjoying a stroll along the beach in Belgium.



MARIE MILLER
(right) in Paris with a member of her
summer harp class there, Sanchia Pielou,
of Dublin, Ireland. Miss Pielou, who is
seventeen years old, recently won a
scholarship at the Academy of Music in
London. Miss Miller returns to New
York on October 6.



ANTON LANG,
the former Christus of the Oberammer-
gau Passion Play, in front of his home
with Carleton Smith, Chicago musical
lecturer. The next performances of the
Passion Play will be given in 1934 in
commemoration of the vow made three
hundred years ago to give these plays.



SIGRID ONEGIN
(center) with her husband, Dr. F. L. Penzoldt, and a friend at the Salzburg Festival. The
three have adopted the native costume for their visit.

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By PAUL BECHERT

SALZBURG.—If prosperity was the slogan of the Salzburg 1932 Festival's first portion, "boom" is the only word suitable to describe the second half.

There was a marked crescendo in every respect, overflowing houses, tumultuous enthusiasm, and a public more brilliant socially and artistically than ever before. "Everybody" is "among those present" here—everybody who counts in the musical and social world of Europe today. The Salzburg of 1932 mocks all the talk of crisis and public indifference. The hotels are sold out, the performances crowded to the doors. Reinhardt's *Jedermann* (now in its twelfth year) brought \$5,000 at every performance—and would have brought more had there been room for more spectators on the huge Domplatz. Crisis, where is thy sting?

BRUNO WALTER'S OBERON

The second half of the festival again brought Viennese productions and performances, given by mixed companies under guest conductors. By "Viennese" productions I mean those given under Clemens Krauss with his Viennese troupe. Such performances always employ the Vienna Philharmonic as the chief feature, and the Viennese chorus and at least some of the prominent Viennese singers. After Fritz Busch's effective production of *Il Seraglio*, and after Bruno Walter's kindling performance of *Orfeo* (the only production using exclusively non-Viennese singers, namely Onegin, Maria Müller, and Maria Cebotari), Bruno Walter's *Oberon* was the next mixed opera.

The troupe was largely imported, though in some cases the guests were not better, and indeed inferior to the Viennese singers. Miss Müller, whose *Eurydice* in *Orfeo* was a distinct success last year and an only slightly lesser one this season, was a disappointment as *Rezia* in *Oberon*. True, the part is almost unsingable, requiring as it does a dramatic soprano for the first two arias and a truly lyric one for the third one. Miss Müller fell decidedly short of the mark in the celebrated *Ocean* aria and even more so in the first one, though the third (lyric) was beautifully sung. In the dramatic portions there was a deplorable tendency to strain the voice at the expense of beauty and quality.

Lotte Schöne's voice has gained in volume since she left Vienna for Berlin, but has lost in quality. Her conception of *Oberon* was poetic though somewhat passive. Else Ruzicka (Austrian singer from the Berlin Municipal Opera) and Elfriede Marherr (from the same company) were decidedly superfluous importations—the Vienna troupe easily could have furnished better singers for the roles of Puck and Fatime, respectively. Helge Roswaenge, as *Hüon*, scored a great and deserved success, and Karl Hammes was delightful in the buffo baritone role of *Scherasmin*. Franz Ludwig Hörth's stage

management was wise in the cinema-like, quick scenic changes and clever in the utilization of Margarete Wallmann's excellent ballet troupe. Under Walter's "knowing" hand, Weber's ill-fated operatic swan-song, in Gustav Mahler's arrangement, came back into a stage life which is not likely to be of long duration. Walter and his orchestra revelled in beautiful sound and gave a magnificent performance.

MAGIC FLUTE AND FIGARO'S MARRIAGE

Walter, too, conducted *The Magic Flute*, with virtually the same cast and quite the same setting which marked the work here last year.

Richard Mayr was a *Sarastro* of compelling personality, grandeur and warmth—big and impressive even now when his voice is no longer in its prime. Roswaenge, the only newcomer in the cast, sang *Tamino* beautifully, and Lotte Schöne was a touching *Pamina*. Karl Hammes and Irene Eisinger sang and acted the buffo couple with spirit, and Josef von Manowarda did the *Sprecher* with dignity. The ensemble were perfect even in the smallest roles.

Clemens Krauss and his Vienna troupe duplicated last year's success in *The Marriage of Figaro*—a production which counts among the finest and most beautifully balanced of the Vienna troupe. Jerger sang *Count Almaviva*, Vioriva Ursuleac presented *The Countess*, Karl Hammes was a brilliant *Figaro*, Adele Kern impersonated *Susanna*, and Irene Eisinger, *Cherubino*. Dr. Wallerstein's stage management added a few new nuances which enhanced the dra-

matic effect, and the orchestra, under Clemens Krauss' authoritative and spirited baton, was well nigh perfect.

WOMAN WITHOUT A SHADOW SHINES

Aside from Oberon, the great comparative novelty of this year's festival was Richard Strauss' *The Woman Without a Shadow*, the supreme effort of the Vienna Opera, as far as the 1932 Festival is concerned. This

(Continued on page 20)

A. F. of M. Spends \$150,000 for Relief

Unemployed members of the American Federation of Musicians Local 802 (New York City) have received at least \$150,000 from the organization's relief fund, it is stated by Edward Canavan. Despite the efforts of the Musicians' Emergency Aid and the Emergency Unemployment Relief Committee, the group's funds have been practically depleted in their attempt to care for the families of the 12,000 needy band and orchestra musicians throughout the city.

"The aid the union has given to its neediest members averages about \$100 each," Mr. Canavan said. "When we assessed our working members five per cent of their salaries from the second week in January to the end of June, 1930, we thought we would have a fund that would go a long way toward meeting our needs."

"Now, however, there are only about 3,000 of our men working. Even the concerts which have been started in cooperation with the Musicians' Emergency Aid have cost us heavily. We have put up \$5 for every \$10 paid by the Aid."

He added that the Musicians' Emergency Aid's decision to help only outstanding artists had "restricted sharply" the amount given to those musicians whose standing is such that they are eligible for membership in symphony orchestras. Mr. Canavan pointed out that the Aid had expended approxi-

INTERNATIONAL OPERA

CANNES.—The management of the Palm Beach Casino has decided to create an International Opera, with the idea of developing close relations between the opera houses of Europe and giving talented young singers a chance of gaining international reputations. C.

mately \$40,000 of the \$300,000 at its disposal to help union men.

No immediate expansion of the federation's relief committee's funds is in sight at the present time. The \$25,000 appropriation of the Philharmonic Society for summer concerts eased the burden considerably, but it is doubtful, at this time, whether the rank and file of musicians now working can stand the burden of another salary assessment.

Cleveland Orchestra Announces Series

Nikolai Sokoloff to Conduct Farewell Season—Sixteen Soloists Engaged

By ROSA H. WIDDER

CLEVELAND, O.—The fifteenth season of the Cleveland Orchestra opens with an orchestral concert on October 13. Twenty pairs of concerts will be presented, besides special concerts during the year and the usual touring engagements. Children's concerts are to be given at Severance Hall during January and March, conducted by Rudolph Ringwall, assistant conductor. During the mid-year absence of Conductor Sokoloff there will be two guest conductors, Sir Hamilton Harty and one other, to be announced later.

A distinguished list of soloists is to be presented: Jascha Heifetz, Josef Hofmann, Yehudi Menuhin, José Iturbi, Jacques Gordon, Alexandre Tansman, Coe Glade, Ivan Ivantzoff, Jeannette Vreeland, Rose Bamp-

(Continued on page 9)

San Carlo Opera to Open in New York

The San Carlo Grand Opera Company's two-week season in New York City will open October 10 at the New Amsterdam Theatre, under the direction of Fortune Gallo. Following the engagement the company is to appear in Boston, Chicago, Philadelphia, Washington, Baltimore, New Haven, Hartford, Springfield, Montreal, Toronto, Buffalo, Pittsburgh, Cleveland, Detroit, Columbus, Indianapolis, Cincinnati, Louisville, St. Louis, Kansas City and other cities in the middle West and South.

The repertoire for the New York season has not been definitely settled. The list of artists, which also is to be announced, includes several prominent guest artists and former members of the San Carlo company. Carlo Peroni will conduct.

AT THE SALZBURG FESTIVAL



At the left of the above picture, is the Cathedral in front of which Max Reinhardt gives his annual spectacular production of *Jedermann*; on the hill at the extreme right is the historical old castello, whence mysterious voices summon *Jedermann* for his hour of judgment. In the picture at the right, Bruno Walter directing his singers in one of the big halls of the Salzburg Festspielhaus. The upper photograph shows the beggars' scene from Richard Strauss' opera, *The Woman Without a Shadow*.

EXACT chronology in the biography of the masters who lived many centuries ago is naturally a weak point of historical research in many cases. Especially the year of birth can often be ascertained only by patient research and with kind assistance of good luck in finding reliable documents, whereas the year of death of the masters is generally undisputed, as the celebrity of their names multiplies the evidence concerning their later career in literary sources.

Therefore we need not be surprised that the date of birth of even giants like Palestrina and Orlando di Lasso could only be ascertained with difficulty. In the various biographies of Palestrina we find 1514, 1516, 1524, 1525, 1526 given as the year of birth, but quite recently it could be proved that 1525 is the correct date. Also in the case of Palestrina's greatest musical contemporary, Orlando di Lasso, there has been a similar difference of opinion. Books say that he was born in 1520, '22, '30, '32. At present, however, the opinion prevails that the real year was 1532.

Accordingly, in 1932, four hundred years have passed since the birth of this artist, and the memorial year presents a welcome opportunity to remind the musical public again of one of the greatest of all masters of music.

It is true that Orlando di Lasso is hardly known at present except to a limited number of special students. But he shares this fate with all masters of former ages, even with Palestrina, whose works are equally unknown, except in a few cities, where a special culture of old classical Catholic church music is maintained. In direct proportion, however, to the increasing interest for a cappella singing, and to the progressing knowledge of older musical history, there will be a revival of the old masters of vocal polyphony, as there exists nothing in the entire literature of music comparable to what they have accomplished in this field.

BEGINNING OF A GENIUS

Orlando di Lasso is the Italianized form of Roland de Lassus, or de Lattre, which was originally the composer's name. He was born in the Belgian city of Mons. As a boy he sang in the choir of the St. Nicolas Church, and his beautiful voice made him so desirable that he was kidnapped several times. When he was twelve years of age (1544) Ferdinand of Gonzaga, general of Emperor Charles the Fifth and Viceroy of Sicily, took him into his service, and he accompanied this *grand seigneur* on extended travels through France, Italy, and Sicily. Near Capri he barely escaped being captured by pirates and perhaps being sold as a slave in Africa. Finally he settled at Milan, where he found occasion to complete his musical education, probably under the guidance of the excellent Dutch master, Armanna Vercore. As a youth of eighteen he was in the service of the Marquis della Terza in Naples.

A few years later he settled in Rome. The Cardinal-Archbishop of Florence, who at that time resided in Rome, took an interest in the genial young artist, and probably through the influence of this powerful man he was appointed *maestro di cappella* at the Lateran Church, one of the Roman cathedrals, in 1553. He was only twenty-one years of age when he was exceptionally honored by this distinction, which made him the predecessor of Palestrina, who in 1555 became *maestro di cappella* at the Lateran.

In 1555 Lasso returned to his native country, travelled for some time in the company of an Italian nobleman, Giulio Cesare Braccaccio, in England and France, and then lived for several years in Antwerp. At that time he was already so celebrated that the most eminent men and most prominent families of this rich and populous city were proud to associate with him. In these years his first works were published in Antwerp and in Venice. The Netherlands musicians were at that time considered the best artists of Europe, and all countries were eager to take them into their service. About the year 1555 Duke William V. of Bavaria had also sent ambassadors to Antwerp to seek singers and Dutch masters of music who would be willing to come to Munich as members of the ducal chapel, brought to a high state of excellence by its former Kapellmeister, Ludwig Senfl, one of the leading German composers of this epoch. Orlando di Lasso, with other musicians, accepted the Duke of Bavaria's tempting offer and went to Munich at the end of 1556. Munich became his home and he lived there until his death in 1594; a period of forty years.

RICH REWARDS FOR ART

The young artist was received with enthusiasm in Munich and quickly won the favor of the Duke. There was opposition, however. The Munich National Archives still preserve a memento written in 1557 by officials of the Court, complaining of the

immodest behavior of the singers, of the liberties they took with young girls and married women, of the expenses caused by the wages and presents given to the numerous members of the chapel, etc. The Duke, a passionate lover of music, did not pay much attention to such complaints of jealous opponents, but answered their reproaches by spending still more money for his chapel, by ordering that splendid parchment codex containing the motets of the famous Dutch-Venetian master, Ciprian da Rore, with rich pictorial ornaments done by the excellent

sciences and languages as well as music, and took the boys to his own house for their meals. In the same year (1563) the Duke honored his new Kapellmeister in a unique manner. One of Lasso's celebrated works, the Seven Penitential Psalms, composed towards 1559, were by the Duke's order written on parchment and illustrated profusely by the famous painter, Hans Mülch, already mentioned above. The painter needed seven years for the completion of the two vast volumes and received as payment no less than 3800 florins, to which sum a con-



ORLANDO DI LASSO, MASTER EXTRAORDINARY.

painter, Hans Mülch, which down to the present day is one of the treasures of the Munich National Library.

One year later (1558) Lasso was married to Regina Wäckinger, daughter of a well to do and highly respected family, her father, already deceased, having been Stadtschreiber (municipal secretary) of the city of Landshut. After two years' service in the ducal chapel as tenor singer Lasso was sent by the Duke to the Netherlands with the commission to select good singers and boys for the Munich chapel. In 1562 Orlando with his little son and twenty-three of the best singers accompanied the Duke on a journey to Prague, Bamberg, Würzburg, Frankfurt, where festivities were held in honor of the coronation of Emperor Maximilian the Second. A particularly interesting item of this journey is that the Venetian composer, Andrea Gabrieli, was also a guest of the Duke, and that Lasso and Gabrieli together were sent to Venice, in order to engage Italian musicians for the ducal chapel.

Just about that time the old traditional privilege of the Netherlands in all matters pertaining to music was beginning to be superseded by Italy, and Italian singers and *maestri di cappella* became the fashion. In 1563 Lasso advanced to the rank of Kapellmeister, conductor of the Munich chapel. One of the new conductor's first actions was the personal care for the proper education of the choir-boys. Lasso gave an explicit memorandum to the preceptor of the boys regarding their instruction in elementary

amount of money was added as payment for the copyists of the music, the bookbinder, Caspar Ritter, the goldsmith, Frieshammer and various apprentices and the two learned authors of the two explanatory volumes accompanying this precious work, Dr. Samuel Quickelberg (the earliest biographer of Lasso) and Dr. Kaspar Lindel. Certainly no composer could ever boast of so luxurious, precious and wonderfully decorated an edition of his works as Lasso with these volumes of the Penitential Psalms, representing one of the bibliographical treasures existing.

ITALIAN HONORS FOR THE MAESTRO

In 1567 Lasso was in Italy again, paying a visit to the Court of Ferrara. The artist had dedicated a new book of madrigals to Duke Alfonso of Ferrara. In Munich Lasso lived very comfortably, enjoying the special favor of Duke Albrecht and of Duke William, the crown prince. Lasso had become a wealthy man, possessor of several houses in Munich and in the vicinity of the capital, even of an extended estate in the country. In 1568 Duke William's marriage with Princess Renata of Lothringen was celebrated in Munich with the utmost splendor and luxury. A member of Lasso's chapel, the highly gifted Italian singer and composer, Massimo Troiano, has left us a detailed description of the festivities for which the Court spent no less than 125,504 florins.

Together with the report of another Munich official, Hans Wagner, interesting espe-

cially through its pictorial illustrations, the *Dialogo* of Massimo Troiano gives us a vivid description of the ducal chapel, its members, its service. In 1568 Lasso had under his command fifty-eight musicians; in 1569 the summit was reached with sixty-one members besides eighteen boys. Composers of high reputation, like Ivo di Vento, the brothers Guami (Francesco Guami, later *maestro di cappella* of the Signoria di Lucca; Giuseppe Guami, later organist at St. Mark's, Venice), Anton Gosswin were members of the chapel. In Venice the printer Scotto published in 1569 a collection of compositions written exclusively by members of the Bavarian chapel. A particularly interesting episode told by Massimo Troiano refers to Lasso as an actor in a *commedia del arte*, an improvised comedy in Italian style. Later, in 1581, Lasso published a dramatic scene of this kind, a musical dialogue between Arlecchino and Pantalone, the standing characters of Italian comedy, and thus preceded the famous *Amparnasso* of Orazio Vecchi, published only a dozen years later, which is generally considered the first sample of the new madrigal comedy.

TITLE FOR TONAL FAME

In 1570 Lasso was ennobled by Emperor Maximilian the Second and presented with a coat of arms. Lasso's most remarkable pupils at that time were the later famous composers Jacob Reiner, Leonhard Lechner (later Kapellmeister in Stuttgart) and Johann Eccard (later in Berlin), who became one of the eminent masters of Protestant church music. Also the genial young Giovanni Gabrieli, the pride of the Venetian School, was in Munich from 1574 to 1578 in close personal contact with Orlando di Lasso. Giovanni Gabrieli later was teacher of Heinrich Schütz, the greatest German predecessor of J. S. Bach, and thus we see this chain of masters: Lasso, Gabrieli, Schütz, Bach almost hand in hand. In 1571 Lasso paid a visit to the Royal Court in Paris and was received by King Charles IX with marks of high honor. His friend and publisher in Paris, Adrien Le Roy, exerted all his influence to make the master's visit at the French Court eminently successful.

The last period of Lasso's life, dating from 1572 to 1594 is elucidated by forty-eight autograph letters of the master still preserved, written to his special friend Duke William V. In 1573 Emperor Maximilian presented to Lasso a precious golden chain. In these years a famous collection of Lasso's compositions was printed in five big volumes by the Munich publisher Adam Berg. Duke William paid the expenses of this so-called *Patrocinium*, published from 1573 until 1576, which is one of the highly esteemed treasures of the musical libraries. Its five volumes contain many motets, a considerable number of official, passion-music, vigilia, and ten Magnificats. In 1578 Lasso paid a new visit to Venice, where he bought two organs for his chapel.

TWILIGHT OF A MUSICAL GOD

In 1579 Duke Albrecht V. died, and Duke William, Lasso's intimate friend, succeeded his father. Owing to financial difficulties, the ducal chapel was considerably diminished. In 1580 Lasso was offered a leading position at the Dresden Court, but he declined and remained in Munich. In his younger years Lasso had been full of humor and jokes, a lover of social entertainments and an altogether jolly companion. But in his later years a meditative turn of mind dominated him more and more. In accordance with the pious Duke William, the protector of the Jesuit Order, Lasso's profound religious inclinations became more manifest. His Paris editors, Le Roy and Ballard, printed splendid and precious editions of his masses and Magnificats in 1577, '81, '82. In 1582 Lasso dedicated a considerable number of ecclesiastical compositions to Bishop Julius of Würzburg, to the city of Nuremberg, and to Jakob Fugger of Augsburg, the wealthiest merchant of his century, and a man of culture. In 1585 Lasso travelled to Italy again, this time as a pilgrim to the famous Loretto Church, with his organist, Joseph Ascanio. Both artists were hospitably received at the Court of Ferrara. A few months before his visit Lasso had dedicated a volume of madrigals to Duke Alfonso of Ferrara. Other important compositions were written for the Bavarian Benedictine Convent of Benediktbeuren, for Prince Eitel Fritz of Hohenzollern, for the Archbishop of Cologne and many other prominent men. Towards 1590 Lasso's enormous activity as a composer came to a close. His bodily forces seemed exhausted, he was unable to continue his artistic labors.

In 1587 the Duke had given him a liberal pension and granted him permission to retire from his duties. For the last time his name is mentioned in public in 1593, when he accompanied the Duke to the Reichstag in Regensburg. There he met the famous Dutch composer Philipp del Monte and other

distinguished artists and took part in a lively discussion concerning the new Italian theories, which a few years later brought about a revolution in the musical world.

During the last weeks of his life Lasso started composing again, and a few days before his death he completed two great works: six-part Cantiones sacrae and the Lagrime di S. Pietro (Tears of St. Peter), dedicated to Pope Clement VIII. Lasso died in Munich, June 14, 1591; he was buried in the Franciscan churchyard. His grave-monument is preserved in the garden of the Munich National Museum.

LESSO'S ARTISTIC BEQUEST

Orlando di Lasso was indeed a *princeps musicae*, a prince of music. His works are almost countless. About 2000 single pieces are known, the complete edition of his works, started by Breitkopf and Haertel in Leipzig in 1894 is estimated at about sixty big volumes. In 1604, ten years after the master's death his two eldest sons, Ferdinand and Rudolph, who both succeeded their father in his duties at the Munich ducal chapel, made a collection of the father's remarkable ecclesiastic works, the so-called *magnum opus*, containing no less than 516 motets, but the total number of his motets exceeds 1200, to which must be added a collection of 100 Magnificats, published by his son Rudolph in 1619 under the title *Jubilus Beatae Virginis*; five books of madrigals with far more than 100 pieces, numerous Villanelles, French chansons, German part-songs, many masses complete the enormous list of his works.

Though at present only a small part of Lasso's work is accessible (the greater part being so far not printed in modern score), yet even this fragmentary portion means the most diverse and weightiest production ever issued by any composer of the sixteenth century. Orlando di Lasso is the most universal master of his epoch. He is equally familiar with the Dutch, French, Italian and German styles of composition, equally great in church music and in secular music. Motets, masses, psalms, hymns as well as madrigals, villanelles, chansons and German part-songs were cultivated by him with equal mastery. His compositions are written to words in four different languages: Latin, French, Italian, German.

When Lasso died in 1594, the revolution in musical style of 1600 was only dimly foreshadowed. Lasso himself had no direct part in the foundation of the new style, though in his madrigal comedies and in his use of chromatic harmony he points towards the new aims perceptibly. But in the main Lasso's art is the climax of the old polyphonic vocal style. During the earlier years of his career secular music prevails, during the later years ecclesiastic music. Three tendencies influenced the growth of Lasso's art: the old Dutch art of his native country; the Italian Renaissance spirit, intermixed with peculiar French traits; and lastly the counter-Reformation, that spiritual renewal of the Catholic faith, which in the sixteenth century was fostered with the intention of strengthening the Catholic church against the dangerous attacks of Luther's Reformation, the Protestant and Calvinistic tendencies.

TRAITS AND TENDENCIES

The most celebrated of Lasso's earlier compositions are the Seven Penitential Psalms, written before 1560. These powerful, magnificent, serious pieces are eminent classical masterpieces of the first rank, and find their equal only in certain Palestrina and Bach compositions. They show besides the fullest mastery of contrapuntal technique and also Lasso's individuality with its dark pathos, its passionate outcries, differing considerably from Palestrina's more serene, more celestial and pure manner. A sample of these Penitential Psalms is given by a recent Columbia record, in the series, 2000 Years of Musical History.

Lasso's Italian villanelles and madrigals have a prominent place in the history of this Italian specialty. The villanella (rustic, peasant song) is plainer in its texture, more popular in character than the noble, refined and often elegant and elaborate madrigal. Comical, parodistic traits abound in the villanelles, generally written not in literary Italian, but in dialect. Also Lasso's famous *Moresche* (negro-songs and dances) belong to this group. They were generally connected with a dramatic action and funny dancing. In the madrigals proper Lasso avoids the popular jokes of the villanella and sets into music the most elevated and refined lyric poetry of the great Italian poets. Nearly sixty of Lasso's madrigals make use of Petrarca's poetry. Also Ariosto's epic poem Orlando Furioso has been the source of many madrigals of the master, occasionally also Torquato Tasso's *Gierusalemme Liberata*, to mention only the universally known Italian poets. Dozens of minor poets meet us in hundreds of Lasso's madrigals.¹

¹ Cf. Adolf Sandberger: *Gesammelte Aufsätze* (Munich 1920), the thorough study on Lasso's Relations to Italian Poetry. The same author, professor of musicology at the Munich University is the greatest authority on all questions relating to Lasso. He has also treated in detail Lasso's Relations to France and to French Literature.

In his numerous French chansons Lasso continues the style of Clément Jannequin, the most gifted and characteristic former master of this specialty. There is nothing more graceful, more lively, more delightful and full of sparkling *esprit* in the entire range of part-song than many of Lasso's French chansons. They differ considerably from the master's Italian madrigals and represent the fairest and most fragrant flower of French part-song. French literature between 1570 and 1590 is full of poetic homage to Orlando di Lasso, proving the renown of the master in France.

Very different in tone both from the elegant Italian madrigals and from the sparkling, brilliant French chansons are Lasso's German part-songs. They abound in rough, boisterous, rustic humor, are realistic, like many of the Dutch genre pictures, and are fully equal to the best done in this line by masters like Heinrich Finck, Hofheimer, Ludwig Senfl.

THE INCOMPARABLE MOTETS

In church music Lasso has been a most prolific writer. At least forty masses show his versatility in utilizing all possible influences, his virtuosity in contrapuntal and choral writing. His inclination to secular music, however, becomes manifest also in his masses, and though he sometimes reaches glorious heights, yet on the whole Palestrina is his superior in purity of sublime religious feeling and of genuine ecclesiastic style. (Details concerning Lasso's masses may be found in Peter Wagner's *Geschichte der Messe* (History of the Mass), vol. I, p. 349-99; Leipzig, 1913).

With the motet we reach that species of religious music in which Orlando di Lasso is undisputedly supreme. The immense total of his 1200 motets means the climax of the motet in a history of nearly one thousand years (11th to 20th centuries). What Lasso accomplished in this field is one of the gigantic and powerful artistic achievements of the human mind, one of the most admirable feats of all ages. One might compare to it only Bach and the fugue, Beethoven and the sonata, Schubert and song. As a motet composer, Lasso is altogether incomparable, and even Palestrina is far from reaching Lasso in this specialty. If Palestrina in the celestial, serene, clear sound, the perfect harmony and exquisite proportions of his music may be compared to a painter like Raffaello Sanzio, one may liken the much more realistic, passionate, complex and varied motets of Lasso with their fascinating *clair-obscur* colors, their mystic profundity, their demonic accents, their dramatic tension, to the painting of his great contemporaries and countrymen, Rubens and Rembrandt. In my History of the Motet* may be found a detailed account of about 600 Lasso motets, as many as were accessible at the time the book was written. At present about 1000 Lasso motets are known, and the chapter on Lasso's motets, comprising in the book forty-five pages, would have to be amplified considerably in a new edition. Most of the motets are written for five and six parts. The two-part motets (in Vol. I of the new complete edition) are unique specimens of part-writing; they are admirable masterpieces of high technical interest, composed by Lasso for the boys and singers of his chapel as exercises. In their mastery and clearness of form, logical development, animated thematic construction they are comparable and fully equal to J. S. Bach's celebrated two-part inventions. The three-part motets are distinguished by extraordinary purity of melodic lines and an angelic, suave harmony. No less than 130 four-part motets are contained in the *magnum opus*, pieces of variety in style, content, and mood. Though many wonderful pieces are to be found here, yet Lasso's genius in its full power and grandeur becomes manifest only in the 260 five-part motets, the real central section of the master's art. Hundreds of six-part motets complete in a glorious manner the inexhaustible treasures of the *magnum opus*.

This rapid survey of Orlando di Lasso's gigantic achievement shows us that his life's work means the climax of the old Gothic polyphonic art. But we also can see its limitations. In the new music arising towards 1600 Lasso had no direct part. He was not a pioneer, a revolutionary, but rather destined to lead a traditional art to its highest possibilities of perfection, in this respect much resembling J. S. Bach.

When Lasso died in 1594 the new spirit had just begun to be active in Italy. Though Lasso by certain peculiarities of his declamation, by his bold use of chromatic harmony may be called a predecessor of the new style in certain of its elements, yet it is difficult to imagine that he would have become one of its leaders, even if he had lived much longer. He would in that case have been obliged to give up the most valuable part of his own art, a sacrifice impossible to an artist of such vast powers as Orlando di Lasso. With him a glorious epoch of music comes to its close.

*H. Leichtentritt, *History of the Motet*, Leipzig 1908, p. 96-141.

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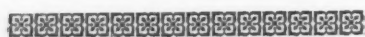
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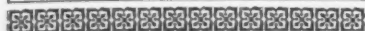
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Schumann-Heink Triumphs in Greek Theatre, Los Angeles

Past Hollywood Bowl Season Lowers Artistic Standards

LOS ANGELES, CAL.—Whatever the new season will bring—and forecasts predict events that should afford rare artistic pleasure—it may be doubted if another audience will witness so memorable a concert as achieved by Ernestine Schumann-Heink in the Griffith Park Greek Theatre the first evening of this month. The seventy-one-year-old diva interrupted a four-a-day tour of the RKO and Paramount circuits to sing a recital in the open-air. Only a great singer and a great personality could venture such a task and triumph. For triumph the contralto did, not only in the minds of a deeply stirred audience, but also from the viewpoint of the critical listener, who, for the moment, put aside golden memories of the singer's younger years. Needless to record Mme. Schumann-Heink's stylistic mastery and poetic detail of the Lied and the classic aria. The amazing experience was the youthfulness, control and color of the voice, the extraordinary felicity of phrasing and dynamics which bespoke a management of breathing and tone support which recalled these very hours enjoyed years ago.

The feat was the more astounding as the theatre holds 5,000 seats. The stage is open, that is to say not surrounded by a shell, nor is there anything in the nature of a sounding-board. Moreover it was an evening when an overcoat was a pleasant thing to wear, and yet this veteran of the voice, in regular indoor concert-garb, defied winds and weather. But, to repeat, and it must be repeated, there was the wonder of her voice to a coldly observing ear. And, it was a voice of grandeur and sweetness, flexible, pliable and delicate of nuance in meaning, magnificent in the Armida aria of Gluck, intimate and full of meaning narrative in songs of Schubert, Brahms, Schumann and Liszt. It was the Erda voice in speaking of a God in excerpts from Mendelssohn's St. Paul and a chatty voice in English songs. One thought of a humanized viola tone, to which by some wonder of modern technic an enunciated sound-track had been added which conveyed the other half of her artistic greatness—enunciation from a point of dramatic-lyric declamation and word-painting.

Whatever the new season will bring, it will hardly occasion an individual manifestation of soul and skill so great as shared by this silver-haired Erda of the voice, whose knowledge of and compassion for mankind could make a new classic of Danny Boy.

As intimated last week, the Hollywood Bowl season ended with a deficit. The first "post-season gala concert" was a sorry repetition of throwing program standards to the winds, a tendency which has lowered the summer program policy to a deplorable degree. The idea of presenting "seven noted conductors"—to quote the poster—was redeemed only by the fine spirit in which conductors of notable quality lent their support. "Among those present" on the director's stand were Frederick Stock, Alfred Wallenstein, Paul von Katwijk, who directed the music of the Kosloff ballet and his own suite, Hollandia; and Albert Newman, screen composer at the United Artists' Studio, who figured with a regulation jazz piece, Street Scenes, taken from the Elmer Rice film.

The second half of the program was ushered in by Richard Lert, whereupon Charles Shepherd and Raymond Paige, batonists from local radio stations, brought up the rear of this more than singular procession. Mr. Paige officiated during some ballet diversissements staged by Ernest Belcher, while his colleague wielded the stick during the Massenet ballet suite from Le Cid. Suffice to say that the "entertainment" did not approach box-office anticipations.

Poor attendance, due to a number of reasons, one being the brief time available for promotion, made the second relief program appear a futile gesture, coming three nights later. Herr Lert had chosen a light program to suit official wishes and presented Rossini's Barber of Seville overture, the Roumanian Rhapsody of Enesco, Fêtes by Debussy, and Tchaikowsky's Italian Caprice among major items, but it must be said that he was not accorded the orchestral support due him and the cause. This is not surprising, if it be recalled that some of the orchestra players at the previous benefit claimed the benefit of the doubt in their favor, when they chose to greet one of the radio leaders with calls "hello, Ray," unabashed by the place or the audience. However, it is to be hoped that the Hollywood Bowl will not "go Hollywood" any further. It is a good sign and bespeaks public taste, that this kind of program-making is meeting with disapproval in thoughtful and representative circles.

Jose Fernandez y Torres, who had made a strong impression with a stylized staging of Ravel's Bolero the last week of the Bowl season proper, repeated the production during the second post-season program. Cer-

tain weaknesses of the production, such as in the placing of the dancers and stronger centering of the pictorial *clou*, the solo dances of Senor Fernandez and Senorita Carola Alena, were achieved effectively. In regard to color and general rhythmic detail, this was one of the best offerings shown at the Bowl.

Notes

Tickets are selling well for the opera season announced for October 3 at the Philharmonic Auditorium by Manager George Leslie Smith and Gaetano Merola. Repertoire and casts will be the same as in San Francisco during the latter part of that month.

L. E. Behymer reports splendid interest in the recital debut of Lily Pons. The coloratura soprano has never been heard in recital in this city and she opens the regular Behymer Artist Course, October 14. The veteran-manager has booked her also for most of the cities in the Southwest, where he has operated concert courses for nearly forty years.

Being heavily booked, Jascha Heifetz is only a visitor here, though he has a residence in Los Angeles. He was greeted by his wife, Florence Vidor, of screen-fame. He had little time to spare for camera-men and reporters, because he wanted to hurry "home to play with the children." And every minute counts for him, because he must be back in New York City in two weeks, ready to take to the road once more.

Another *sachem* of the concert business could count a good number of old friends, when Frederick J. Wessels, for many years manager of the Chicago Symphony, spent a few days here to hobnob with Frederick Stock, the latter's daughter Mrs. Vera Wolf, Alfred Wallenstein, conductor-cellist, and Mrs. Wallenstein. Mr. Wessels is living in Uplands, Santa Clara Valley, Cal., and instead of raising orchestra patrons of the third generation he is now growing prunes, and enjoys this change of occupation. For the benefit of the world-wide prune-eating readers of the Musical Courier, be it said that Santa Clara Valley is the paradise of the prune farmers. They are full of prunes in that part of the country. B. D. U.

Florence Festival Announcement

FLORENCE, ITALY.—The Florence Musical Festival which opens on April 22, 1933, will be divided into two parts, the performance of various forms of music and a music congress at which fundamental problems associated with the art will be discussed, the secretary general, Guida M. Gatti, announces.

Six operas by Italian composers of the nineteenth century, considered representative of the evolution of the form during that period, have been chosen for production. These are La Vestale (1807) by Gaspare Donizetti; Rossini's Cenerentola (1817); Lucrezia Borgia (1833) by Donizetti; Bellini's Puritani (1835); Verdi's Nabucca (1842) and his Falstaff (1893). The conductors will be Victor de Sabata, Vittorio Gui, Gino Marinuzzi, and Tullio Serafin. With the exception of the performance of Cenerentola, the operas are to be given at the Politeama Fiorentini. The Rossini opera will be presented at the Teatro Della Pergola, better suited for the work.

The orchestral concerts limit the programs almost entirely to works of modern composers, under the direction of Messrs. de Sabata, Gui and Molinari. Chamber music concerts are to be held at the Palazzo Pitti.

The International Congress of Music (opening April 30 and closing May 4) will embrace discussions on musical criticism; the relation between music and the cinema, phonograph and radio; modern music and its interpretation. Among the composers who are to attend the congress are Bartók, Bloch, Dukas, Elgar, de Falla, Hindemith, Kodály, Ravel, Roussel, Schönberg, Sibelius, Strauss, Stravinsky and Szymanowski.

An elaborate production of Shakespeare's Midsummer Night's Dream, with Mendelssohn's incidental music, is to be staged in the amphitheatre of the Boboli Gardens, and a performance of sacred music of the fifteenth century given in front of one of the monumental churches of Florence.

The festival is under the general direction of Hon. Carlo Del Croix.

National Board Members Address Sigma Alpha Iota

The sessions of the national board of Sigma Alpha Iota, which were held at the Allerton Hotel, Chicago, August 26-28, were interrupted for a luncheon on August 27 at the Petit Gourmet. The board, which numbers seventeen, gave short informal talks to the many members present. Extensive plans were laid for the coming season.

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Pittsburgh Musical Outlook Roseate

More Concerts Scheduled Than in Previous Years

PITTSBURGH, PA.—Depressional gloom notwithstanding, the outlook for the forthcoming concert season in Pittsburgh, so far as plans and programs of the various organizations and managerial powers sponsoring the several courses are concerned, is decidedly encouraging. In fact, were the greatly anticipated and much-hoped-for economic renaissance dependent merely upon the number of excellent musical events scheduled, good times would be turning the corner at breakneck speed into the wide thoroughfare of prosperity.

The tentative lists of concerts thus far prepared equal those of last year, and in many instances surpass in number of events several pre-depression years. This indicates a rising tide of interest in things musical that is heartening to optimistic prognosticators of business conditions and decidedly reassuring to those who understand the subtle influences and cultural values of art in general. Certainly never before as at the present time have people manifested a greater comprehension of the meaning of art and music and their necessity as a balancing force to life.

Mrs. William, Jr., president of the Pittsburgh Orchestra Association, announces that the seventeenth season of concerts by visiting orchestras will present four evenings at Syria Mosque and two afternoons at Carnegie Hall. The orchestras to appear here are the Boston Symphony, with Serge Koussevitzky directing; Detroit Orchestra, Ossip Gabrilowitsch, conductor; Minneapolis Orchestra, Eugene Ormandy, conductor; and the Chicago Orchestra, led by Frederick Stock.

The list of the Y. M. and W. H. A. Musical Society includes Goeta Ljungberg, soprano, who makes her first appearance in

this city; the Gretchaninoff Trio with the composer-pianist Alexander Gretchaninoff, another first time attraction here; Albert Rapaport, tenor, and Cecelia Roth Rapaport, pianist-accompanist; Victor Chenkin, character singer; and Gregor Piatigorsky, cellist.

May Beegle, veteran manager, will celebrate her tenth music season at Syria Mosque, presenting seven concerts. The artists are Maria Jeritz, and Lucrezia Bori, sopranos; John McCormack, tenor; Jascha Heifetz, violinist; Vladimir Horowitz, pianist; the Don Cossack Russian Singers; and Escudero with Senoritas Carmita and Carmela.

The Pittsburgh Symphony Society, now in its sixth year, will give Sunday evening concerts at Syria Mosque; and the Art Society (under the new leadership of Dr. Thomas S. Arbuthnot) offers a course that includes the first Pittsburgh appearances of Lotte Lehman, soprano, and the John Goss Singers. There are also to be reappearances of Myra Hess, pianist; Musical Art String Quartet; Heinrich Schlusnus, baritone; and one other event.

The Mendelssohn Choir (led by Ernest Lunt) will give three concerts; The Pittsburgh Male Chorus (directed by Lee Hess Barnes), two concerts; and four Sunday afternoons by the Yost Quartet.

The Lutheran Choir (directed by Homer Ochsenhirt), is listed for one appearance; the Y. M. and W. H. A. Choral Society (conducted by Harvey Gaul), two; and a solitary performance by the Joseph Horne Chorus (batoned by L. A. Hubach).

To this number may be added a dozen extra events and the possible appearances of three celebrated artists with whom negotiations are in progress.

will reside at Stonycreek Farm, Amelia, O., a short distance from Cincinnati.

J. Herman Thuman announces the following artists for his 1932-33 series: Rosa Ponselle, the Boston Symphony Orchestra, Lily Pons, Jascha Heifetz, and Josef Hofmann.

Mrs. John A. Hoffmann, president of the Clifton Music Club, announces Daniel Ercourt and Stephan Sopkin as artists on the program of this club.

Thalberg's Classes at Mannes School to Begin October 6

Marcian Thalberg, who this season joins the piano faculty of the David Mannes Music School, arrived in New York early this month after a Canadian motor tour and visits to friends in Ohio, West Virginia, and Maryland. He is spending a few weeks at Atlantic City before beginning his lessons at the Mannes School with the opening of the season, October 6.

Several years of master classes in Cincinnati and in middle Western and Southern centres have made the Russian-Swiss concert pianist known to students throughout the country, and among his pupils are artists and teachers from the East to the West coast. He first came to America in 1913, from concert tours of France, England, Germany, Russia, Switzerland and Spain, to hold master classes at the Cincinnati Conservatory of Music. In 1928 Mr. Thalberg returned to Europe for tours in France, England, Switzerland and Spain. In addition to recitals in such cities as New York, Chicago and Cincinnati, Mr. Thalberg has been heard in numerous recitals throughout the Southern, Middle Western, and Eastern states.

Sigma Alpha Iota Receives Maud Powell Memoirs

Arthur Hartmann, violinist and composer, recently presented to Sigma Alpha Iota, national music fraternity for women, the memoirs of his friend and fellow artist, Maud Powell. Mr. Hartmann said that there could be "no more fitting home for the collection of a great American woman." This collection, which consists of lithographs and photographs representing the history and achievements of Maud Powell, photographs of Joachim, Ysaye, Theodore Thomas, and Jean Sibelius, inscribed with eulogies to her and a signed photograph of the artist herself, was given to Mr. Hartmann by her husband, H. Godfrey Turner.

Gertrude Evans, national president of the fraternity, wrote Mr. Hartmann: "We shall express our thanks as an organization, as I think you would prefer it, in music—your own music." Each of the sixty-four chapters features the works and life of both Mr. Hartmann and Maud Powell on a program.

America to Hear Jacqueline Salomons This Season

Jacqueline Salomons, young French violinist, inherits her talent on the instrument from her mother, an accomplished artist.

Little Jacqueline was but eight when she entered the Paris Conservatory, where she took first prize for violin playing at sixteen. Her teachers have been Georges Enesco, Yvonne Astruc and Jules Boucherit.

Three years ago Miss Salomons made her professional debut, an event which took place in America, followed by appearances the next season in Paris. Last year, she returned to this country as assisting artist to Beniamino Gigli, touring with him as far as the Pacific Coast. She is now with her family at their summer home, near Biarritz. Miss Salomons has been coaching with Enesco, preparing her 1932-1933 programs. She returns to America for her first extended tour, after giving at least one recital in Paris.

Burnham Pupil in Recital

Hester Finger, pianist, of Charleston, S. C., who has been a member of the Thuel Burnham summer class, gave a recital at the Burnham-Wragg Piano School, New York City.

Miss Finger, in classical works by Couperin, Corelli and Bach, displayed a fine sense of style and clear, articulate technic. Following these, she played the Brahms-Handel Variations, bringing to this difficult work a feeling of freshness and interpretative strength. In a group of etudes by Chopin and Liszt, Miss Finger was equally at ease and demonstrated her ability to bring these romantic compositions a deep, singing tone and a keen sense of rhythm and shading. She closed with a Ravel group, brilliantly executed.

Baldwin Piano Company to Build Plant

CINCINNATI, O.—The Baldwin Piano Company let contracts for a \$35,000 addition to their lumber drying plant here. A new group of kilns will be built according to the latest methods, to include several new improvements in the process of drying lumber for the piano making business. These discoveries have been made by a member of

the staff. An entirely new method for the control of temperature and humidity inside the kiln has been perfected which regulates automatically and with greater precision than has been possible before this invention.

The walls of the kilns are to be built of thick brick with a cork insulated roof. This will not only conserve the heat, but in cold weather will aid in maintaining uniform conditions and prevent condensation, which always results detrimentally for the lumber drying.

In the design of these kilns will be a distribution of the air flow to make it as intense in the centre of the lumber pile as on the exterior. These operations are believed to bring about more rapid drying and more uniform results than the old methods.

M. D.

Cleveland Orchestra Announces Series

(Continued from page 5)

ton, Dan Gridley, and Chase Baroneo. Cleveland artists to appear are Severin Eisenberger and Arthur Loesser, pianists; Josef Fuchs, concertmaster of the orchestra, and Victor de Gomez, principal cellist. Mr. Sokoloff intends to bring his fifteen years of conductorial activity to a close with a performance of Beethoven's ninth symphony.

The following artists are to be presented by Philharmonic Concerts, Inc.: Rosa Ponselle, October 14; Lily Pons, November 2; Lawrence Tibbett, November 15; Tito Schipa, January 30; Sergei Rachmaninoff, December 5, and Fritz Kreisler, March 20.

Margherita Kuppersmith in Italy

Margherita Kuppersmith, blind soprano, who studied at the New York School of Music and Arts (Ralfe Leech Sterner, president) gave a recital in Paris in June. She then went to Berlin, Munich and Vienna, also attending various festivals, and is coaching in Milan for Italian and German recitals.

Zoo Opera Contemplates Season Next Summer

Cincinnati Conservatory Adds to Faculty—Artists Engaged for Thuman Series

CINCINNATI, O.—In the face of a depression that caused the closing of Ravinia and other musical centers, the Zoo Opera season under the business management of Charles G. Miller and the artistic management of Isaac Van Grove accomplished a summer season of opera that enjoyed more sold out houses than ever before in the history of the company's twelve years. Associated with them were Charles J. Livingood, president of the Zoo Park board, Mrs. John J. Emery, who raised the guarantee fund, and Mrs. Horace Schmidlapp, who sold the season seat tickets. This venture will be repeated next season if the wishes of the group this year are carried out.

This reviewer must apologize to the readers of Musical Courier for an inadvertent omission of mention of Italo Picchi, whose excellent singing and acting of the role of the Abbé in the recent La Forza del Destino added much to the performance.

The Cincinnati Conservatory of Music announces a new department of band instruction under the direction of Dr. Frank Simon, band cornetist and conductor, director of the Armco Orchestra Band, and composer.

Sarah Yancey Cline, head of the public school music department of the Cincinnati College of Music, has also been appointed head of this department at the Cincinnati Conservatory of Music. The dramatic department will be under the direction of Harold Tasker, and Marion La Cour is to be in charge of a complete school of dance.

President's House, which was the scene of a fire in early August, has been razed and will be entirely rebuilt. During this period Bertha Baur, president emerita, is residing at the Hotel Gibson.

The marriage of Alvera Caroline Weise (for many years the secretary of the Cincinnati Symphony Orchestra managers and of the auxiliary board) to Samuel Garland Anspach, Jr., has been announced. They

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Artists Engaged for 1932-1933 in Boston and New England

Boston.—Serenely unaware that there is such a thing as an economic depression, or determined to break its effects by enterprising methods, Aaron Richmond, local concert manager, plans an ambitious season, as he disclosed to your correspondent.

Among artists, he has engaged Kreisler, Paderewski and Rachmaninoff for appearances in Worcester, Portland, Providence and Springfield—all in the New England territory, which Mr. Richmond cultivates as well as Boston. Mary Wigman, who will tour America with her group of artist-pupils, is to play several New England engagements under Mr. Richmond's direction.

For Boston, if not for other centres hereabouts, Mr. Richmond will present Vittorio Podrecca's Teatro dei Piccoli, which comes to America for its first tour. The Society of Ancient Instruments, organized by Casadesus, will give at least one Boston concert. And Guy Maier will present a series of four Musical Travelogues on Saturday mornings in Jordan Hall. At one of them, Lee Pattison, Maier's old two-piano mate, is to play; while at another, Arthur Fiedler and his Boston Sinfonietta will be an added attraction.

The list of solo recitalists whom Mr. Richmond will present at Jordan and Symphony halls (and at the Repertory Theatre, of which Mr. Richmond has taken over the booking) includes Harold Bauer, Sophie Braslau, Victor Chenkin, Florence Austral, Jan Smeterlin, Paul Robeson, George Copeland, Royal Dadmun and Flora Collins. This list is enhanced by the Gordon String Quartet, the Compinsky Trio and the Boston Sinfonietta, performing a modernist program.

Other names on a list which should serve to encourage the despondent in music are

Jacqueline Salomons, French violinist; Beal Hober, American pianist; Samuel Gardner, violinist-composer; Arthur Shattuck, pianist; Hortense Monath, pianist; and Anne Eagleston Kydd, soprano, who will give an all-American song recital similar to a venture of last season.

CONSERVATORY BEGINS SEASON

The New England Conservatory of Music opened its doors for registration for the first semester on September 8. While no actual figures are yet available, advance correspondence during the summer indicates that the conservatory will be very active. Several new accessions to the faculty are welcomed with the beginning of the academic year; the Reverend Benjamin I. Harrison, of Boston, in the expanding department of church music; Mrs. Ruth Conniston-Morize, wife of a Harvard professor, in the department of French; Lucille Monaghan, pianist, who becomes a senior instructor in that instrument; Gladys Childs Miller, contralto, who is to teach voice; and Gilbert Byron, specialist in lyric and operatic dancing. Several new courses are being offered, too, while many of the existing courses have undergone considerable revision.

MARGUERITE PORTER SINGS AT FINE ARTS THEATRE

Marguerite Porter, Boston soprano, assembled a light program for her appearance at the Fine Arts Theatre on September 12. Singing in a short interlude during the regular movie entertainment—an innovation successfully undertaken by Manager George Kraska—she presented an aria from Puccini's *Butterfly*, and songs by Chadwick, White, Friml, Coward and Victor Herbert. Madeline McKay was her accompanist. M. S.

in an impromptu program given for the class, her offerings including operatic arias and songs.

William Caldwell Griffith, this summer as in other years, acted as his father's personal representative, and Mabel Oiesen as secretary.

The active members enrolled in the summer work were: Euphemia Blunt, New York City; Eleanor Mehl Berger, Moravina College, Bethlehem, Pa.; Rosa Buchheit, Indiana, Pa.; Marjorie Brundage, Newburgh, N. Y.; Pauline Brown, Leavenworth, Kans.; Gloria Blackton, Los Angeles, Cal.; Clifford Barnie, Clearfield, Pa.; Dora Baum, Hartford, Conn.; Adah Mase Curran, Newburgh, N. Y.; Lyana Donaz, New York City; Eloise Jean Drake, Madison, Wis.; Rose Davis, New York City; A. S. Lbersole, Heidelberg College, Tiffin, O.; Julia Finnegan, New York City; Lenore Griffith, New York City; William Caldwell Griffith, New York City; John Gaunt, Mt. Vernon, N. Y.; Inez Wilson Hirst, Paris, France; Mrs. Merriell K. Harvout, Dayton, O.; Edith Hansen, Oneonta, N. Y.; Mrs. Cyrus Hamlin, Newburgh, N. Y.; Frank Hardman, Geneva College, Beaver, Pa.; Lester Helm, Atlanta, Ga.; George Jarvis, New Rochelle, N. Y.; John Lamont, Brooklyn, N. Y.; Henrietta Ludlow, Dayton, O.; Rieka Nuveen, Hackensack, N. J.; Mabel Oiesen, Oil City, Pa.; Frederic Tozere, New York City; Helen Wesser, New York City; Ruth Whitney, Arlington, N. J.; Joe Wagstaff, New York City; Martha Zaitlin, Mt. Vernon, N. Y.; Edmond Jarvis, University, Nashville, Tenn.

Yeatman Griffith reopened his New York studios on September 12, with Mrs. Griffith associate teacher, and Euphemia Blunt assistant teacher. D.

Juilliard Competition for American Composers

The Juilliard School of Music, New York City, is receiving orchestral compositions for entry in the publication competition among American composers, the winning composition to be published without expense to the composer. Compositions must be suitable for inclusion in the program of major symphony orchestras. If already copyrighted, the composer must own or be able to control the copyright. Compositions which have been published previously are not eligible material for entry. Works that have had hearings should be accompanied by a brief statement as to places and dates of performance. The Juilliard School reserves the right to make no award in case there is no composition submitted which is adjudged to have outstanding merit. Only the conductor's score need be sent. If the parts are required they will be requested. Entries sent by mail should be insured, and the composer's name securely attached. Manuscripts are to be addressed to Oscar Wagner, Juilliard School of Music, 130 Claremont Avenue, New York, N. Y., and must reach the school before noon October 1.



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Yeatman Griffith's Successful Summer Season Closes

Artists, Teachers and Students Attend from Various Parts of the Country—New York Studios Reopened September 12 for Fall Session

Yeatman Griffith, vocal pedagogue and teacher, on August 15 completed his twenty-first consecutive season of summer vocal master classes, held this summer at his New York studios.

These classes for teachers, singers, and students (from the beginner to the advanced), were originated by this voice specialist in 1912 in London, England, and have been held successfully every summer since



YEATMAN GRIFFITH

then in the larger cities of Europe and America.

Mr. Griffith was assisted by Mrs. Griffith, who for years has been the constant associate of her eminent husband in his studio activities. This summer's enrollment included singers and teachers prominent in their respective communities, and students from many sections of the country. Several universities and colleges were represented by their deans and instructors.

On the closing day, the master class gave Mr. and Mrs. Griffith a silver flower vase, the presentation speech being made by Frederic Tozere.

Lenore Griffith, daughter of Mr. and Mrs. Griffith, again created an excellent impression

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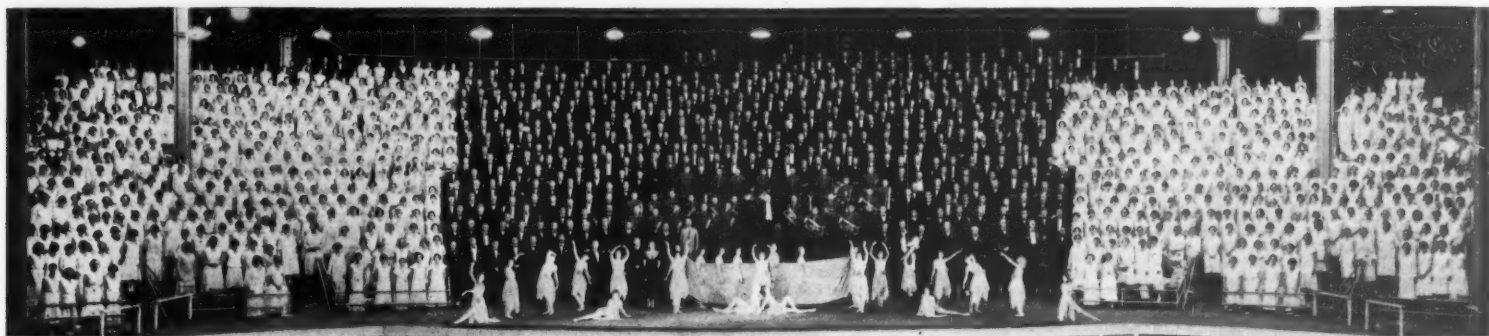
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TWO-THOUSAND VOICE CHORUS AT THE CANADIAN NATIONAL EXHIBITION, TORONTO, ONT.

Toronto's Two Thousand Voice Chorus a Feature of Canadian Exhibition

TORONTO, CAN.—The Toronto Exhibition Chorus was again one of the most important attractions of the annual Canadian National Exhibition in Toronto. This chorus of 2,000 voices is under the direction of Dr. H. A. Fricker, conductor of the Toronto Mendelssohn Choir; and the Exhibition Chorus gives four concerts during the two weeks of the fair. The concerts take place at the Coliseum in the fairgrounds which seats over 10,000 people and is enthusiastically filled for each performance. This year the Exhibition Chorus was accompanied by the Besses o' th' Barn Band, which came over from England especially for the Canadian National Exhibition. This excellent band with the romantic name is one of the most renowned in England and is under the direction of Fredrick Royle, Mus. Bac., F. R. C. O. As well as accompanying the Exhibition Chorus it played twice a day in one of the band-stands of the fair, and will make a concert tour of some of the principal

cities of Canada before returning to England.

The programs given this year by the chorus have been made to suit the inevitable variety of tastes of such large audiences and consisted of chorales of Bach and Mendelssohn; part songs, sung a cappella, by Brahms, Sir Hugh Robertson; Scotch, Irish and Canadian folksongs; and numbers by Haydn, Elgar and Handel. The most interesting part of one program was Hia-watha's Wedding Feast by S. Coleridge Taylor, sung by the choir with Stanley Maxted of Toronto as soloist and accompanied by the band. Dr. Fricker has accomplished a stupendous task in the training of this huge body of singers to such excellence of choral unity. Their work is in the best tradition of choral singing. The precision of attack, fine effects of light and shade and imagination, and warmth of feeling are amazing. It is even possible to distinguish clearly the words as sung by this immense choir. A. J. C.

Musicians' Emergency Aid to Be Put on Permanent Basis

Walter Damrosch has announced that the Musicians' Emergency Aid Committee is to be reorganized on a permanent basis. "It is our plan," explained Dr. Damrosch, "to continue the work of the committee indefinitely, even after the depression passes. We have learned that there is need for a permanent institution to relieve the inevitable distress which will always occur in our profession. Many of our most gifted artists are children in worldly matters and need occasional help and counsel to straighten out their affairs so that they may contribute their best as musicians."

Funds for the permanent establishment of the Musicians' Emergency Aid are to be secured from the proceeds of five symphony concerts in Madison Square Garden this winter. These concerts will also give work to 175 orchestral musicians. The dates are November 26, December 10, January 11, January 25 and April 3. One program, devoted to Bach and Wagner, brings six pianists at as many instruments performing Bach's concerto for three pianos; and a performance of Bach's concerto for two violins, the Wagner portion consisting of excerpts from the Nibelungen Trilogy. Bruno Walter is to conduct an all-Tschaikowsky program with Ossip Gabrilowitsch as soloist. Another of these events is a mammoth pageant, with a cast of 1,500, including soloists, chorus, dancers, pantomimists and orchestra. Fritz Kreisler and Serge Rachmaninoff ap-

pear at the fifth concert, each playing a concerto.

"The Musicians' Emergency Aid," said Dr. Damrosch, "extends help principally to musicians of unquestioned ability. Those of mediocre talent are referred to other organizations. Solo artists, conductors and teachers have been assisted as well as orchestral musicians."

Columbia University Announces Evening Music Classes

Columbia University, New York, extension department, announces courses in music, including aesthetics, history, theory and applied music, at late afternoon and evening classes. Under the first heading are listed a survey of music, romantic composers, post-romantic composers, the pianoforte and its literature, and the history of choral music; under theory listings, elementary and advanced harmony and ear training; under applied music, ensemble playing, violin playing, the technic of conducting, training in the University Chorus, and courses in organ and piano. A course in the appreciation of music is to be held at the Y. W. C. A. of Newark, N. J. All students of the university are eligible to sing in the Chapel Choir. In

charge of these classes are B. W. Hough, L. P. Beveridge, S. Bingham, H. Dittler, Philip James, Walter Henry Hall and Leon Barzin. The university extension is also offering courses in commercial research at the New York Centre and in Brooklyn.

Worcester Festival Set for October 5-8

This year's Worcester (Mass.) Music Festival presents six programs, beginning October 5 and concluding with a children's concert on the following Saturday afternoon. Soloists are Grace Moore and Louise Lerch, sopranos; Gladys Swarthout and Marie Powers, contraltos; Paul Althouse, tenor; Julius Huehn, baritone; Jesus Maria Sanroma, pianist; and Felix Salmond, cellist. Albert Stoessel is to conduct; and there will be the festival chorus of 350 voices and the festival orchestra. Mrs. J. Vernon Butler is accompanist; Walter Howe, organist.

European Engagements for Ricci

Ruggiero Ricci has been engaged as soloist with the London Symphony Orchestra (under Sir Hamilton Harty) on November 6. He is to play with the Prague Philharmonic Orchestra (Bruno Walter conducting) October 5.

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Il Trovatore Performed by Salmaggi Forces at Soldiers' Field, Chicago

Chicago Conservatory Purchases Bush Conservatory

CHICAGO.—The Chicago Open Air Opera (Alfredo Salmaggi, director) gave the second of its series, *Trovatore*, at Soldiers Field on September 3. The threatening weather accounted for the rather small audience, no more than 10,000 seats being occupied when Conductor Creatore came to the platform.

Al fresco opera performances in Chicago are a novelty and Mr. Salmaggi showed not only courage but acumen in attempting a series so late in the summer, but the financial and artistic results have been so encouraging that, as already announced, two more performances will be given this season.

In *Trovatore*, the fine singing of Pasquale Amato as Count di Luna left nothing to be desired, and much to be admired. Anna Leskaya, who made a successful debut as Aida, depended the good impression on this occasion. Her Leonora is one of the best Chicago has heard in the past decade.

Dreda Aves, who sang soprano roles at the Metropolitan a few years ago, has wisely decided to sing mezzo-soprano parts and judging from her singing of Azucena, is splendidly fitted to interpret these. Pasquale Ferrara sang Manrico effectively, no less satisfactory was Nino Ruiz as Ferrando. The orchestra and chorus, mostly recruits from the Chicago Civic Opera, aided a performance which moved smoothly.

CHICAGO CONSERVATORY PURCHASES BUSH CONSERVATORY

It was announced this week that the Chicago Conservatory (established in 1866) has purchased the name and good will of the Bush Conservatory and engaged its educational administration and entire faculty. Loro Gooch will continue as president and business manager of the school; and Kenneth M. Bradley will be educational director.

The school has issued its year book, which announces that sixty free and 120 partial

scholarships are offered. The Conservatory has been greatly enlarged to take care of its faculty and fast increasing student body.

JESSIE B. HALL'S FALL SEASON

Jessie B. Hall announces recitals at the Playhouse, Kimball Hall and Curtiss Hall for the coming season. On October 30 at the Playhouse, she will present Wadeha Atiyeh, American-Syrian soprano, who features Arabian ceremonial songs in costume; and later this season Miss Hall will introduce William Miller and others in recital. Eva Gordon Horadesky, contralto, and Marie Healy, soprano, are among the recitalists Miss Hall will bring forth early in October at Kimball Hall. Knox Hill, pianist; Charles Massinger, tenor, and Mae Globerman, pianist, also will be heard there. Miss Hall opens the season at Curtiss Hall on October 19, with a joint recital by Helene Grossenbacher, soprano, and Aldo del Missier, violinist.

LESKAYA TO OPEN FRANK'S OPERA SEASON

Anna Leskaya will sing the title role of Aida at the opening of Maurice Frank's opera season at the Chicago Stadium, October 15. Last week we announced Leonora Corona for this part, but it has been determined since that she will be unable to be in Chicago at that time.

MARTINELLI WILL BE SOLOIST AT CHICAGO STADIUM

Giovanni Martinelli, tenor of the Metropolitan Opera Company, is engaged as soloist for the second symphonic concert to be given October 23 at the Chicago Stadium, under the direction of Jacques Sammisoud. RENÉ DEVRIES.

Rosenstein Returns to New York

Arthur Rosenstein, the accompanist associated with Caruso, Destinn and many emi-

nent artists some years ago, has returned to New York City where he is now located permanently. In the interim Mr. Rosenstein has been conducting in Europe. He will devote his time to accompanying and coaching opera, Lieder, modern and classical vocal art.

On September 4 he played at Southampton, N. Y., for the Duchess de Richelieu, and a week later at East Hampton for Michael Bartlett.

N. Y. U. Offers Comprehensive Courses in Music

New York University, which opened for registration on September 6, offers in its music department a four-year course leading to the degree of Bachelor of Music as well as special studies in vocal or instrumental work. Percy Grainger, head of the department, is delivering a lecture-course entitled *A General Study of the Manifest Nature of Music*, which places special emphasis on the value of melody in music of all periods and places, and endeavors to show the relation between pre-Bach music and modern music. These lectures compare music of various nations and degrees of sophistication, and is, in short, an appreciation course made as general as possible and avoiding technical terms and discussions. Mr. Grainger also is offering study in free musical composition.

The four years of study for the B.M. degree combines cultural subjects with those of a purely musical nature, and may be pursued either in musical composition, in conducting or instrumental work. Associated with Mr. Grainger on the music faculty are Marion E. Bauer, Martin Bernstein, Charles Trowbridge Haubel, Philip James, Gustave Reese, Jacques Eugene Pillois, Alix Young-Maruchess, Charles Wallace Kitchell, Percy Such and Richard Harold McClanahan.

Master Institute Announces Scholarships

The Master Institute of Roerich Museum, New York City, announces scholarship trials in piano, painting and drawing, cello and voice, on September 24. Pianists are to play three compositions, one by Bach or Beethoven, one by Schumann or Chopin, and another by a modern; applicants for cello and voice, two compositions, a classic and a modern. Students who apply for the painting and drawing award must send or bring their sketches and drawings, with a sealed envelope containing name, address and all particulars concerning the candidate. Prospective scholarship holders are to send applications with all data regarding their previous training in time to reach the Master Institute of Roerich Museum, 310 Riverside Drive, New York, N. Y., not later than September 22.

New Music and Art Centre Opens

A new music and art centre, the Academy of Allied Arts, has taken quarters in a five-story building in New York acquired for the purpose. The faculty lists Anton Witek, Dr. Vassily Savadsky, Leo Nadon, Dimitri Romanovsky, Doris Humphrey, Charlie Weidman, Valentine Nadon, Alma Witek, Maria Savadsky, Emil Mix, Vladimir Ivanoff, Julia Hudak, Dr. Istock and Nina Grosavitch. Concerts and lectures on contemporary and classic music, painting, sculpture, drama and ballet are to be held in the academy hall, which seats 250 and also serves as an art gallery for temporary and permanent exhibitions. Dr. Savadsky, composer-pianist and conductor of the International Symphony Orchestra, and Mr. Nadon, New York vocal teacher, have been appointed artistic and administrative directors of the academy.

Carmen Closes Steel Pier Opera Season

ATLANTIC CITY, N. J.—The Steel Pier Grand Opera Company's valedictory of the season was a performance of Bizet's *Carmen* on September 6. Jules Falk, the director, brought to this familiar work an excellent cast and swift-moving stage action. Berta Levina in the title role sang and acted with full concept of its potentialities. Marie Budde was a sweet-voiced Micaela. Georges Trabert displayed easy command of tone and histrionics as Don Jose, and Mostyn Thomas made a vocally compelling figure of the Toreador. Lesser parts were well taken by Amund Sjovik, Bertha McGrath, Charlotte Lochowicz, Frederick Homer and Alessandro Angelucci. Henri Elkan wielded a potent baton as conductor. A. C.

People's Chorus Resumes Meetings

The eighteenth season of The People's Chorus of New York was inaugurated with the first of its weekly choral meetings, September 12. Every Monday and Thursday evening it will meet at Commerce High School, and every Tuesday evening at the Central Branch of the Y. W. C. A. The course includes a new sight-reading

MUSICAL PAROCHIALISM

(From the New York Times, September 11, 1932.)

Polish 100 per cent radio listeners received a great shock a few days ago when they heard the strains of the old Austrian national hymn being broadcast from the main station in Warsaw. Immediately telephone calls began to pour into the central radio office, demanding to know what was the trouble and if some German or Austrian miscreants had got possession of the broadcasting machinery.

At first the station's officials were mystified. Then it dawned upon them that the recital of chamber music being sent over the air included the Haydn Quartet which contains variations on the old Austrian imperial air.

In printing this report the Prager Presse calls it a good example of the result of inciting the various European peoples against each other.

lesson at each meeting, study and practice of part songs and selections of choral works by classic and modern composers, and opportunities for soloists at the concerts and festivals of the organization during the season.

All meetings begin at eight o'clock, and L. Camilieri, founder and leader, is at each meeting from 7:30 p. m. for voice trials and the enrollment of new members.

Metropolitan Musical Bureau Notes

Lotte Lehmann, Austrian Lieder singer, appears in Philadelphia on November 15, opening a tour of forty engagements from the East Coast to Los Angeles.

Grace Moore, soprano of the Metropolitan Opera Company, is to leave her summer villa at Cannes soon to return to America for her annual concert tour beginning at the Worcester (Mass.) Festival on October 7. Feodor Chaliapin's first recital here in four years is scheduled for Carnegie Hall, New York City, November 13. F. C. Coppicus, executive vice-president of Columbia Concerts Corporation, is due in New York on September 20 after a survey of European concert novelties.

Lauri-Volpi Settles Differences With Fascists

ROME.—Giacomo Lauri-Volpi is to appear in opera in Rome and at La Scala during the coming winter, it is announced, following the settlement of the tenor's differences with the Fascists.

A year ago he made stringent demands upon the Fascists, who were backing his tour, asking \$1,300 for each performance, free of taxes, and that the catch-phrase, "the most complete tenor of the international theatre," printed in large letters, follow his name in all advertising. He also insisted that he be allowed the selection of his own programs.

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Maier Returns with New Material for Musical Journeys

Guy Maier, whose Musical Journeys furnished a novelty for concert audiences last season, has returned from Europe where he spent the summer gathering material. This form of recital, Mr. Maier's own invention, is a combination of tone pictures and real pictures built around the lives of various great musicians. Mr. Maier draws his program from the works of one or more composers and supplements this with his own comments and colored slides of pictures he has taken of places associated with these composers and their music.

"In Salzburg and Munich we secured additional material for the Musical Journey of Bavaria and Austria," Mr. Maier said. "This journey follows Mozart and Schubert in their wanderings through these lands and also has an amusing excursion into Ischl to renew our acquaintance with Brahms and Johann Strauss. These men, so widely different in ideals, were great friends and admired each other very much, you know."

"Then we followed George Sand and Chopin in their trip through Southern France and down to the fascinating island of Majorca. After two weeks in Majorca and a long motor trip through Spain—that was for a Spanish Musical Journey—I spent three weeks in Berlin working with my former teacher Artur Schnabel, who is even a greater man, musician and artist than ever. Then from Berlin a twenty-four hour trip to Oslo, the capital of Norway. That city did not detain us long—for it is a typical small European capital, and although Grieg lived and conducted many years there, the city has practically no interesting associations with him or his development."

"We travelled across Norway, by the magnificent mountain railway to Bergen, fifteen hours distant, and then we were really in Grieg-Land."

Mr. Maier describes a delightful visit he had with Mme. Grieg, who is still an energetic and active lady. Then the Musical Journeys party went to Troidhaugen, Grieg's home near Bergen, and spent several days at Grieg's favorite village of Lofthus on the Hardanger fjord, photographing steadily for several weeks.

"We have a perfect series of Norwegian bridal processions, baptismal ceremonies and peasant dances," Mr. Maier explained. "Everything in short except a colorful funeral procession—which Mrs. Maier steadfastly refused to shoot. We found much new material relating to Grieg, and also to Björnson and Ole Bull."

"By the pale light of the northern summer night, we took some pictures from the windows of Grieg's little 'tune' (composing) house. You see, as it was June and the latitude of Norway is the same as Alaska, it never became really dark at night. Even at midnight there was always a strange, almost theatrical twilight."

Mr. Maier recommends the Norwegian fjords and even the Norwegians themselves to anyone suffering from nerves. "The journeys on the tranquil fjord-boats, the stolidly simple people one meets, the magnificence of the scenery and the stirring silences are tonic to the jazzed nerves of the rest of the world," he says.

L. T.

Deems Taylor to Compose Civil War Opera

Deems Taylor told ship reporters on his return from Europe last week that he had spent the summer working on numerous ideas for a new opera. When pressed for a defi-

nite statement as to the setting for his new work, he said that he hoped to base it on what he terms his "pet tragedy in American life," amplified to mean the struggle between brother and brother. It is probable that the work will deal with the Civil War. Mr. Taylor made it definite, however, that despite the apparent certainty of his statement, he reserves the right to change his mind. He made it emphatic that the opera might not be finished within the next two years. Mrs. Taylor (Mary Kennedy) will write the libretto.

Montreal Prepares for Active Season

MONTREAL, CAN.—Ellen Ballon, Canadian pianist, will be one of the first artists to be heard in concert this season. Her recital is to take place at His Majesty's Theatre, October 16. Her last Canadian appearance was in the concert given at Ottawa on July 29 for the delegates to the Imperial Conference.

Wednesday Nine O'Clocks is the name of a new series of concerts to be held this season on the first Wednesday of each month, from October to February. This course has been arranged so that good music can be heard at the lowest possible prices. The concerts are to be offered at Victoria Hall, with the exception of the second, scheduled for the Ritz-Carlton Hotel. The performers engaged are Sarah Fischer, soprano; Lionel Daunais, baritone; Alan Burt, baritone; Audrey Cook, violinist; Alan Sly, pianist; the Hart House String Quartet; Malcom and Godden, two-piano specialists. These are all Canadian artists.

The Kellert Brothers recently opened a studio for violin and piano teaching. Both (Raphael, violinist, a former pupil of Ysaye and César Thomson; and Michael, pianist, a pupil of Harold Bauer and Ferruccio Busoni), have had considerable experience as teachers. They also have been heard in concert in Europe and America.

The Dubois String Quartet will enter their twenty-third year offering, at Saint-Sulpice Hall, their usual course of six chamber music concerts, beginning in October and ending in May. This year the ensemble intends to devote an entire program to Johannes Brahms, to commemorate the centenary of his birth.

The McGill University Conservatory of Music opened its 1932-33 session on September 12. This institution offers a complete course in piano, organ, singing, violin and all orchestral instruments and composition. Douglas Clarke, M.A., Mus. B. (Canada), F.R.C.O., is dean of the faculty.

Les Disciples de Massenet, a group of forty young singers (directed by Charles Goulet) is to give its annual concert; and also present an elaborate program in the different parts of the city and province. This choral society was founded in 1928. On September 2, the following members were elected to the board of administration: president, Gérard Dansereau; treasurer, Henri Leveillé; secretary, Elias Mongeau; commissioners, Gisèle Racicot and M. Martineau; censors, Marcelle Girard and Aimé Deschamps; commissaries of savings, Monique Brunet and Joseph Isabelle; pianist-accompanist, Dr. Jean Moreau; librarians, A. D'Amour and E. Leduc. The society has its social sitting and rehearsal hall at the Viger Hotel, being under the official patronage of the Canadian Pacific Railway. The aim of these singers is to study and make known choral music written by the great masters.

Helen M. Fowles Sponsors Series of Programs for Barbizon-Plaza

The series of programs which Helen M. Fowles is offering this season at the Barbizon-Plaza, New York City, is known as Music Through the Ages. The attractions listed are Marion Bauer, September 28, speaking on The Beginnings of Music (the primitive art instinct as related to rhythm, melody and the development of musical forms and instruments); Ernest Fowles, October 2, on The Sister Arts (the help that poetry can be to music and, conversely, music to poetry); Dr. E. H. Fellowes, October 26, on The Ayres (songs of the Elizabethan and Jacobean lutenists); Basil Gauntlett, November 9, in concert; Dr. Fellowes, November 23, on The English Madrigal (illustrated by records made under the lecturer's direction by the St. George's Singers and by the English Singers); Mr. Fowles, December 7, discussing Bach: His Contribution to Music and to Mankind (the universal nature of the master's work with reference to humanity); Miss Bauer, December 21, lecturing on The Twentieth Century in Music (a survey of music from impressionism to present day manifestations); and Mr. Gauntlett, January 11, in concert.

"My idea in presenting these attractions," Miss Fowles stated to a representative of Musical Courier, "is to bring new artists before the public who have had difficulty in preparing the managerial factors necessary to such presentation and also those people who have had difficulty in securing representation because of the fact that their work does not fall into the proper field of managerial bureaus now operating in New York City."

"I began the management of my father

in 1929, more as a labor of love than as a preparation for agency work, and all of the people now on my list have come to me because of the success I have had in gaining attention for my father's work as a lecturer. Therefore, I feel that it is necessary even



HELEN M. FOWLES

in these precarious times to assist them in their efforts.

"My fixed policy is a desire to manage only those people who are outstanding as educationalists and interpreters of discernment. I do not mind whether they are known or unknown. The only stipulation I make in accepting them is that their work have a cultural value in the realm of music."

"Because of these principles, I am asking subscribers to make advance reservations for the series I have arranged to present at the Barbizon-Plaza. Although the admission prices are not inexpensive, I believe that the programs I have arranged will repay everyone because of their merit." T.

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Amplification of the foregoing list will be found on one of the last pages. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

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NEW YORK SEPTEMBER 17, 1932 No. 2736

All kinds of gambling are illegal in our country except the giving of outdoor musical performances with the weather man as the dealer.

In less than a month, the American musical season is to sound its early strains. With depression disappearing, the tone waves will make a particularly welcome appeal.

Richard Strauss led a concert in Salzburg on August 21, and one of the numbers was his own *Alpensymphonie*. He is practically alone in admiration of that work.

Paris newspapers report the projected October 15 opening of the new Municipal Opera in San Francisco. The cables tell that the undertaking cost \$15,000,000. "Now that so much money has been put into its new opera house," remarks a Parisian writer, "what kind of opera will San Francisco put into the edifice?"

An article in the New York Herald Tribune of August 28, written by Benjamin Grosbayne (American) from Moscow, tells of the energetic musical cultivation in the Soviet cities, especially Leningrad and Moscow. Orchestras and opera houses give performances during almost ten months of the year; there are no unemployed musicians, and the Government sees to it that no one who desires to enjoy music is deprived of the chance to hear it. The Tribune article ends with a statement which will make musical Americans feel wonderingly dissatisfied: "The chief point of difference between his own country and this one (Russia) is to sum up, which continuously struck the writer, is that whenever there is the slightest economic disquietude in the United States, music at once suffers. Here it serves to inspire and to instill the folk with esthetic balance." Evidently America has something to learn from Russia.

The Strains of Matrimony

Suggestions for artistic late autumn brides who think the Lohengrin and Mendelssohn music threadbare: For the hunting set, *The Ride of the Valkyries*, a brilliant pageant effect being produced by the entrance of the bride and her maids on horseback; for midgits' nuptials, *Marche Miniature*; for an elaborate wedding, *Saint-Saëns' The Animals*, with the bride entering to *The Swan* music, her father or the officiating bishop personifying *The Elephant*, and the other members of the party as

signed appropriate musical episodes of the suite; for the long-deferred mating of a damsel of uncertain age, *The Triumphal March from Aida*.

The Two Roads

If you are interested to know why the United States is more taken up with Big Business, Wall Street, Mass Production, Bandits, Bootlegging and Skyscrapers, than with music, read *The Epic of America*, by James Thurlow Adams.

His theory is that our country has not yet outlived the American Frontiers, and he presents his argument in logical and fascinating manner. *The Epic of America* is not a book for parlor patriots, Rotarians, or Kiwanisians, but it offers material for deep and concerned thought to those capable of formulating it, and who prefer unadorned truth to mutual admiration and being told that all is well spiritually and culturally along the Potomac, Hudson, Mississippi, the Great Lakes, the Erie Canal, and other American points East, West, North and South.

Of course we have made enormous and momentous strides forward since 1492, in education, culture, art, music, but it is the few who have been responsible for the advances and not the population at large, trained as it was from the beginning to expedite cultivation and construction, material achievement, and, consequently, personal ambition and gain.

Those who succeeded in bringing more beauty into the life of the American people—particularly through musical encouragement—had to fight the methods of exploiters who sought to convince the masses that practical achievement is preferable to the attainment of culture. The industrial leaders, with few exceptions, made life harder for ordinary persons, instead of making it lovelier. The débacle came in 1929, and we are just beginning to recover from it.

It behooves musicians and music lovers not to give up the ground already gained and to put forth every effort at this time to emphasize the emotional value, the spiritual appeal, the cultural necessity, and yes, the practical utility of music in aiding further advance of American civilization. A life of labor, with only financial gain and without beauty, is a life that misses its best rewards.

Helping the Worthy

It seems hard that the Musicians' Emergency Aid Committee of New York has decided for this winter to help chiefly needy artists "of eminence and gifts," as the honorary chairman of the fund puts it. Poverty pinches as sharply for less competent performers as for those with pronounced talents.

However, the M. E. A. cannot assist every New York musician who is distressed financially and a line had to be drawn somewhere, so it was established between "artists" and "artisans."

To determine the proficiency of applicants for aid, records are taken and auditions held, and if the talent is found to be slight, its possessor is discouraged, at this time of depression, from seeking to gain a livelihood through music.

What happens to such an individual if he has no other means to earn money? Doubtless the M. E. A. stretches a point where dire necessity requires it.

Mme. Mero-Irion, directing chairman of the fund, says that of 16,000 union orchestral musicians in New York, only about 3,000 are working. The figures seem appalling and should stimulate generous contributions to all the relief movements this winter in the metropolis.

In another column of the Musical Courier will be found details about concerts to be given during 1932-33 for the benefit of the Musicians' Emergency Aid.

Influenza as Inspiration

Think of all the impoverishment in America and Europe, and then of the cost to the United Press for transmitting the attached cable to the Paris edition of the New York Herald, not long ago.

TORONTO, Wednesday.—Dr. Forde E. MacLoughlin, Canadian physician, who supplements his medical practice by composing music, has seen a cadenza in a sneeze, a trill in a chill, and a fortissimo in a cough.

In the collection of eight original manuscripts, including orchestrations and songs, is what he calls "A Symphonic Tone Poem, Influenza."

There are four movements to the symphonic work. They are: first, preliminary symptoms; second, onset of the disease; third the disease; fourth, convalescence.

A slight chill running up the spine is brought out in the first part by clarinets.

A Jew's harp emphasizes the headache strain in the second part, the manuscript reveals, and the perspiration motif, always a part of the disease, is played by oboes, clarinets and strings.

A brilliant delirium crescendo closing the third act prepares for the noble theme of the convalescent theme.

The finale is stately and noble depicting the patient a bit wobbly and weak, but glad to be alive.

Creative Impetus

Benno Moiseiwitsch, now touring Australia, was interviewed by the press in Sydney. In pungent words he drew comparisons between the effect upon music of the current economic depression and those of similar eras of the past.

He believes that a certain amount of mental stress is necessary before there can be any expression of great art. After such a period there comes a flowering, and he cites the political oppression of Russia during the Czarist régime which now released has led to the outburst of fine composers; to the domination by Austria of Czechoslovakia where since that country's emancipation impetus in music composition has been aroused; and to the shattering cacophony in music written immediately after the Great War, but now harmoniously modified.

Moiseiwitsch ends this statement with the following remarks about musical America:

"The ease and prosperity of America since the war have not only prevented any intense expression of native composers; they have demoralized composers from other countries as well. Members of the young English school, for instance, finding themselves scantily recognized at home, migrated across the Atlantic and there sank into insignificance. During the boom period, musicians of all sorts—good, bad and indifferent—crowded into America and found recognition there."

The English pianist seems to be looking through the wrong end of the telescope of world music matters. Although he attempts to record past events as a harbinger of future progress, those examples he has selected are badly chosen.

As yet Russia, even with political freedom ten years old, has not given us composers who can stand with Tchaikowsky, Borodin, Gretchaninoff and Rimsky-Korsakoff. No modern composer of Czechoslovakia can walk with Dvorák and Smetana. Even the popularity of Weinberger's *Schwanda* cannot prove it to be other than a *potpourri* of folk tunes of his country. And has there been any European composer rise since the Great War whose clarion voice sings with Schubert, Beethoven and Chopin? Yet the first two died just after the Napoleonic wars, and Chopin was growing up during them. Therefore it would seem that the great music of the world has been written during periods of international strike and unrest and not after them.

With regard to Moiseiwitsch's comments upon America, his telescope seems even more dimmed. Composers here have produced more memorable works during the past twenty years than ever before. Several, unnecessary to name, have received world-wide attention and approbation. To be sure, there is yet no American Beethoven in our midst, but from every indication he will not be many years coming, gauging the advent by the musical development of these United States in the past two score years.

And if Moiseiwitsch referred to the demoralized composers of other countries "finding themselves scantily recognized at home, migrated across the Atlantic and there sank into insignificance," fingers may point with pride to Eugene Goossens, Percy Grainger, Ernest Bloch and Edgar Varèse.

America Humbled

Bang! goes the boasted originality of our American jazz orchestras, whose separate players improvise variations and embellishments without interrupting the ensemble.

A noted Paris critic, Henry Prunieres, deals out the iconoclastic blow:

"This kind of playing was done by the famous band of twenty-four violinists of the king who fashioned delicacies for the court of Louis XIII and Louis XIV. We find in the memoirs and novels of the time descriptions of fêtes at the court, during which a violinist, excited by the music, arose and played extravagant variations on the dance air, while his companions followed their parts. Is not this three centuries in advance of 'le jazz hot'?"

A vast and shamed American nation is perforce compelled to answer, "Yes."

Readers in Ragusa

Letter just received from Carlo Marinovic, Ragusa (Dubrovnik) Yugoslavia: "It gives me pleasure to tell you that the Musical Courier is a great hit here. When I receive my copy, it travels from hand to hand until the next number arrives. There is a tremendous musical interest in our little city (we have an orchestra and an Opera) and the departments which please us most in your publication are the European letters, Variations, and the editorials. No other foreign musical paper is read in Ragusa."

VARIATIONS

By Leonard Lieblich

PALMA, MALLORCA (MAJORCA).—In my previous letter I wrote about the revolution which had just begun in Spain as I arrived at Barcelona, whence I came to this picturesque island by seven hour boat journey. The insurrection sputtered for two days under the leadership of General Jose Sanjurjo and ended with the capture of its chief.

Beginning with the American secession from England and the French Reign of Terror, I've always been unfortunate in the matter of revolutions, for I appear to miss them constantly by a matter of only a day or two. So the Sanjurjo *imbroglio* this time. I arrived in Barcelona on Tuesday morning and embarked that evening for Mallorca. On Wednesday morning there was much convivial shooting along the Barcelona Rambla, and of course I was just landing at the Balearic Isles.



VALLDEMOSA

Ever since 1918 I have been traveling in Central Europe during the summer, and true to my unlucky star, did not personally encounter one of the many revolutions that occurred all over the place. The nearest thing to it was a taxi drivers' strike in Paris, with a long list of casualties consisting of outraged intending passengers who stood on the sidewalks and waved in vain to the passing taxis. In fact, one of the drivers answered my summons by putting his fingers to his nose and I could not even start a little skirmish for two, as he was going too fast.

In Berlin last summer, during my two days' stay there, they closed all the banks (no reflection on me, I hope). I expected at least a semi-desperate protest and uprising on the part of the population. Nothing of the kind. The oxenish and supine Berlin burghers simply gathered about the bulletins pasted on the bank doors, stared in mild surprise, and the only comments I heard were: "Well, well, what do you think of that?" "Can you beat it?" "They must know what they're doing." "I'm glad I drew out my millions in time." "Well, anyway, they have a nice day for it."

In Vienna I once saw a student demonstration, with two opposing processions, the marchers wearing paper cockades in their hats and carrying paper banners with handwritten devices and defis. There were shouts and jeers. The two columns halted, neither one allowing the other to pass. One student spat at a banner. Suddenly the police appeared and I was almost knocked off my feet in the rush of the "agitators" to get away safely.

At the moment of writing this screed on the balcony of my room at the Hotel Mediterraneo, in Palma, the largest city of Mallorca, I can look down upon military barracks and an officer is shouting commands while soldiers march about the sunbaked courtyard. I am hoping with all my heart that one of them may run amuck and call on his comrades to shoot the officer and free their country from something or other. I even contemplate the possible effect of my yelling "Viva Alfonso," and then ducking into my room. Alas, at this moment the drilling ceases, the guns are stacked, and the martial heroes seat themselves about in groups, smoking, playing cards, and mending their uniforms. I have now resigned myself to never experiencing any revolution-

ary movement—not even a symphonic one from the modernistic composers.

This Mallorca island is a heavenly spot and were I given to landscape rhapsodizing I would try to describe for you the alternating rocky and tree-covered coast indentations; the unending sunshine and matchless blue-green Mediterranean; the beautiful harbor of Palma; and the nearby lemon, olive, and almond groves; the city's great thirteenth century cathedral (world famous example of Gothic purity) built on the brink of the sea; and the neighboring lovely resorts, Sollér, Pollensa, Formentor; the San Francisco and San Antonio cloisters; and the ancient Moorish Bellver Castle (moats, drawbridge remnants and all) perched high on a rocky ridge overlooking the city and bay of Palma.

There has been a hotel, real estate, and building boom in Palma since the practical Americans found out after the crash of 1929 that the cost of living is cheap in this country. As Xavier Vidal-Quadras put it to me: "Originally Spain discovered America; now America is returning the compliment and discovering Spain."

The Mallorquins, as the island inhabitants call themselves, view the American invasion with some alarm, especially as a direct steamer connection has just been started (American Export Line) between New York and Palma. The Mallorquins are an ancient, conservative, quiet race, and an unusually self-sufficient one. Everyone is a proud landowner with at least an acre or two of ground. There is no poverty in Mallorca. Unemployment does not exist. The abhorrent income tax was never adopted in Spain. The Mallorquins have their own art, and folksongs (tinged with Arab influence). Lace making, and the raising of potatoes and almonds for export, give occupation to the bulk of the people.

The new American colonists are full of schemes for money making. Bars flourish in sinister operation. Tea rooms, bridge clubs, American restaurants, all hope to profit. Natascha Rambova (widow of Valentino) has gone into the real estate business. Colonel Harmon plans to start a conservatory of music. Alan and Mary Munro are the proprietors of an enterprising little daily paper, *The Palma Post*, printed in English. Trust our compatriots to cause things to whirl when they invade a backward locality and undertake its Americanization.

To musicians, Mallorca has a special significance on account of its association with Chopin and George Sand, who spent one winter on the island while the composer created some of his greatest works. There is now an annual Chopin Festival here, and many celebrated musicians enhance it with their artistic assistance every spring. One of the prime enthusiasts in the cause is Father Juan H. Thomás, of Palma, who also leads the famous Capella Classica, which has been heard and warmly praised by every understanding musical visitor to Palma. No less an authority than George Copeland, who is a yearly dweller in Mallorca, informed me that he considers Father Thomás' choir the equal of any à capella organization

in the world. Copeland gave a recital last June for the benefit of the Capella Classica, and in return that body honored him with a concert recently at his home. Father Thomás, by the way, is a devoted and admiring reader of the *Musical Courier*.

Copeland occupies a darling of an ancient farmhouse (a few miles from Palma) wisely left in its original rambling form, with primitive wells, rock ovens, grape hung patio, and uneven path approaches of grass-fringed stone flags.

The drive to the Copeland farm was especially colorful, on the day of a *Verbena (Fiesta)* when all the countryside was decorated with banners, bunting, and paper lanterns, and the populace (many of them driving to the gatherings in the characteristic little donkey carts of Mallorca) donned their gayest clothes and happiest manner.

(Our party wished to stop *en route* at the villa of Mme. Rambova, in Genova, and inquired for its location from a group of country folk. Not one apparently had ever heard of the lady or the house. Suddenly an inspiration seized Señor Vidal-Quadras. "The widow of Valentino," he explained. At once a dozen of the listeners pointed out the Rambova place only a few hundred yards distant.)

We sat on the terrace of the fabled Copeland stronghold (perched on top of a high hill overlooking several of the ubiquitous almond orchards of the island), sipped wonderful minted ice tea and talked a bit about music with the host not too willing. I managed to squeeze some information out of George, nevertheless. He had been on an extended visit to his admired friend, De Falla, who is finishing a composition which Copeland will play during his touring this winter in Europe and America. (The New York recital is scheduled for January.) De Falla is uncompromisingly religious (in spite of his pagan compositions), and between intervals of musical work spends hours daily in church. Copeland will play less Spanish music currently than heretofore, and more of the older standard repertoire, "including much of Brahms, whom I have rather neglected on my programs in the past," explained the pianist. "You've gone Brahms rather suddenly, haven't you?" I asked. "Not at all," replied Copeland, "I've been a Brahms fan through and through for many years, and played him constantly—but only for myself. He is so inexpressibly deep and cosmic. Whenever I began to feel that I had grasped him entirely, new meanings, new beauties, unfolded themselves to me. His music grew daily in significance to me. I suppose I grew musically, too, all the time. Now I feel that I can conscientiously interpret his artistic message and so he appears on my programs. I have always followed the same course with my repertoire. The mere public demand or even high significance of a piece of music has never caused me to perform it in public unless I reacted to it completely by feeling and understanding its every constructive detail, and its every musical and emotional mood."

The Casa Perello is the local piano dealing establishment in Palma. Resident Americans find it difficult to import their home makes of instruments to Mallorca, as Spain puts horrendous duties on foreign brands of pianos.

One feels impelled to write with passion when describing a visit to Valldemosa, at whose antique monastery Chopin and George Sand spent fifty-six unforgettable days. They were on the island ninety-eight days in all, from November 8, 1838, to February 14, 1839. The log book of the SS. Mallorquin,



CORRIDOR OF THE MONASTERY (CARTUJA) OF VALLDEMOSA
Chopin's cell opened on this corridor

which carried the couple and their entourage from Barcelona to Palma and return, is still in existence. Its passenger list shows this entry:

First class:

Madame Dudevant, married.
Monsieur Maurice, her son, a minor.
Mademoiselle Solange, her daughter, a minor.
Monsieur Frederic Chopin, artist.

Second class:

Mademoiselle Amelie, maid.

The Mallorcan experiences of the *ménage* are history and were recalled vividly in a fascinating Musical Courier article (published in 1929) by Alberto Jonás just after his visit to Valldemosa. George Sand gives first hand details in her book, *A Winter in Majorca*, and tells of the damp monastery cells where they dwelt; Chopin's hard work in spite of his fevers, coughing, and justifiably irritable tempers; and the cruel treatment of the natives, who first drove them out of Palma because of the danger of infection from Chopin's tubercular ailment, and then, at Valldemosa, either refused to supply the household with eatables, or else charged outrageous prices, because Chopin and Sand were not only non-attendants at church, but also lived together, unmarried, "in free and sinful love."

Bartomeu Ferrà, of Palma, wrote a booklet published in that city and called *Chopin and George Sand in the Cartuja de Valldemosa*. In its English translation I sought informative guidance before I ventured to the sacred shrine, but while the work has some general facts that seem authoritative, its musical allusions are notably misleading and erroneous. The author repeats the now generally discredited story about the "Raindrop" Prelude, and says, "During his stay in the monastery, Chopin surely composed some preludes," as though there were any doubt about it after the recorded letters of the composer and his companion.

Ferrà furthermore speaks of the "third scherzo, in F sharp minor, opus 39." The work in question begins with an F sharp, but of course is in C sharp minor.

Another Ferrà guess: "It is probable also that the sonata, in B flat minor . . . was sketched out in the Cartuja." The probability is a fact. (The sonata was published in 1840.)

Ferrà also advances the astonishing information that the stay at the Cartuja brought forth too "the two polonaises, in G major and G minor, opus 40." The two polonaises labelled opus 40 are in A major ("Military") and C minor! Chopin wrote no polonaise in G major or G minor. He did compose the "Military" Polonaise (also published 1840) in Mallorca.

Aside from her *A Winter in Majorca*, full and authentic personal details about the Valldemosa sojourn may be found also in Sand's *Histoire de Ma Vie*, which pays touching tribute to Chopin's genius but does not hesitate to call him "a detestable invalid."

Chopin wrote from the Cartuja de Valldemosa to his friend (and posthumous editor) Fontana:

"Imagine me here, between the sea and the mountains, in an abandoned monastery, in a cell whose doors are larger than those of a coach-house in Paris. Fancy me—without white gloves, my hair uncurled, pale as usual. My cell is shaped like an immense coffin; the vaults are covered with dust; the little window opens on a few orange trees, palms, and cypresses. Facing the window, under a rose-opening of Moorish design, is my bed. The works of Bach, my manuscripts, notes and other papers—behold my total possessions! A perfect calm; one may shout at the top of one's voice, and no one will hear. In a word, it is a very queer place from which I write to you."

Also in a letter to Fontana, lamenting the bumpy roads and rickety carriages of Mallorca, Chopin says: "What vehicles! What conveniences! Here is the reason, my dear Julius, why one does not find one single Englishman, not even a Consul!"

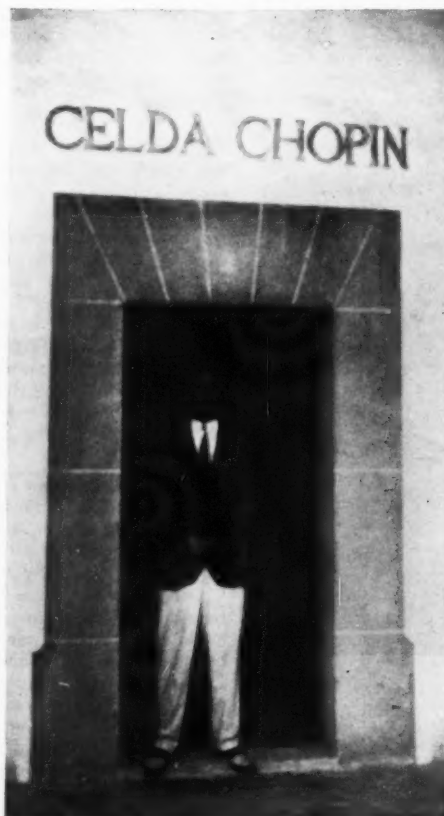
I thought of those lines, and of the stony way that led to Valldemosa in 1838-39, when I traversed the same direction a few days ago, and was tossed about on the "improved" rocky road which threatened at any moment to break the springs of the sturdy hired Ford.

All such discomforts were forgotten, however, in contemplation of the remarkable scenery which unfolded itself as the car passed the groves of huge gnarled olive trees (some estimated to be nearly 1,000 years old, planted at the time of the Moorish occupation), twisted into such grotesque and ter-

rifyingly fantastic shapes that they are known to have inspired Gustave Doré when in his *Inferno* (Dante) drawings, he depicted those twisting, writhing trunks in human form, condemned to the torments of eternal agony.

Higher climbed the swaying Ford, along the winding rocky ridges of the bleak mountains, until suddenly we emerged upon an altitudinous valley and drove into the tumble down little village of Valldemosa, with the severe looking Cartuja frowning high above the parochial church and other edifices of the community. I own to a real flush of emotion at first sight of the immortal monastery.

Disappointment threatened when our little party tried to gain entrance to the building and especially to the corridor of cloister cells where Chopin and Sand had lived. An aged attendant politely informed



ENTRANCE TO CHOPIN'S CELL

us that no tourists were permitted to inspect the Cartuja. "But why?" was our astonished query.

And now comes the somewhat sordid conclusion. The custodian explained: "You see, after the Cartuja was abandoned by the monks, the cells were sold separately and in sections, as private apartments. Of their owners, three claimed that they possessed the original cell of Chopin. One of them contained an old Pleyel piano; the other had some antique furniture dating from the 1830 period; the third was the site picked out by the Chopin Society as authentic. Two of the owners exhibited their cells to the public, charged admission, and quarrelled as to which was the real locality. The third owner refused any view at all. The matter became a general scandal, and so about a year ago the Government stepped in and forbade the public showing of any of the cells."

We were about to wend our dejected way out of the place when Mrs. Mary Dahlberg, of Chicago, owner of the cell which had not been exhibited at all, came along and turned out to be an acquaintance of one of our group. She invited us to inspect the sanctuary as private guests, and we were shown that one of her suite of cells had the "rose-opening of Moorish design" which Chopin mentions in his aforementioned letter to Fontana. "No other cell in the monastery," added Mrs. Dahlberg, "has any such wall perforation, and furthermore, the window of this cell is the only one in the building affording the 'view of the distant sea on a clear day,' which Sand describes as being possible from Chopin's chamber."

Miss Viva Liebling took a photograph of the outside of the Chopin Society cell (the one which contains the piano) and it is shown on this page, with a most unimportant musical editor—the camera knowingly emphasized his obscurity—standing against the closed door.

(The door was opened and the piano brought into the corridor at one of the Chopin Festivals a few seasons ago, and Arthur Rubinstein played some of

the works composed at the instrument by the master.)

A walk along the vaulted corridor and through the monastery garden, paths often traversed by Chopin, ended a visit full of interest and enduring sentimental memories.

I wrote to Moriz Rosenthal about my Valldemosa experiences and he answered: "It was becoming of you to burn incense at the altar of our cherished and unapproached Master—and if there are three altars, so much the better."

Kleptomaniacs of Tone

Ernest Newman writes an illuminative article in *The American Mercury*, called *On the Alleged Stealings of Great Composers*. Wilhelm Tappert, the Berlin critic (long since deceased) was the first investigator who published an exhaustive study of the "similarities" and "thematic coincidences" in the works of the composers, and Leonard Liebling was the second writer to display a fanatical interest in the same subject. He once published a long series of articles in the *Musical Courier*, under the caption of *The Origin of Music or The Descent of Melody*.

In the essays he gave hundreds of musical examples, collected by him for a number of years, and which represented similarities of tune in the entire classical literature and also in the field of popular music. Of late seasons, Sigmund Spaeth has been engaged in the same ghoulish work started by Tappert and Liebling, and demonstrates it in arresting talks over the air. Appropriately he dubs himself *The Tune Detective*.

Newman puts in a whitewashing case for the alleged melodic thievements, and shows that composers often "steal" even from themselves. The same demonstration was advanced by Tappert and Liebling and many of the themes they gave as examples and proof, figure also in the Newman screed. He remarks sensibly that the "borrowings" as between legitimate composers are not a deliberate lifting process, but an unconscious assimilation of material based on moods identical with those which actuated the original creators. When a composer repeats himself Newman explains that phase most logically: "They steal from themselves, in utter unconsciousness that they are so doing. If, a hundred times in the course of their lives, they are faced with the same problem of expression, they will almost certainly use, all hundred times, what I have called the same basic formula."

Wagner, using his "leit motif" system, was of course outstandingly copious with intentional and unconscious repetitions of his own themes and sequences. Richard Strauss is another frequent borrower from himself. The same phenomenon is traceable in Bach, Beethoven, Haydn, Mozart, Liszt, Schubert, Schumann, Chopin and Brahms.

Nothing much—least of all, any musico-scientific value—is gained by these exhumations and pointings out; the effort remains a kind of game, a stimulative tonal sport.

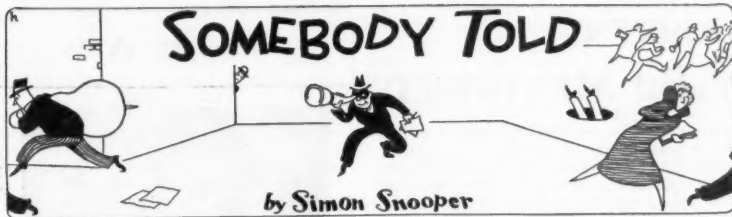
Many composers of popular music are not at all "unconscious" about the source of their best themes. Three extremely well known makers of light music have admitted to a *Musical Courier* editor that he was right when he accused them banteringly and confidentially of having designedly turned certain specific "classical" themes into notorious "best sellers."

The musical notation in the Newman examples has been badly edited. Several of the harmonies in the famous quoted themes are incorrect, and wrong notes appear even in the melodies themselves.

The Silent Guns

Francis D. Perkins, associate music critic of the *New York Herald Tribune*, takes a *Musical Courier* text for his one column Sunday sermon of September 11, where he comments upon an editorial published in this paper, *All Quiet on the Musical Front*, in which regretful attention was called to the current absence of important controversial issues in the world of music. Mr. Perkins agrees that earnest polemics on serious questions are healthful for the progress of the tonal art, and after scanning the musical horizon he comes to the same conclusion as the *Musical Courier*, that no great new issues are on the tapis to create general stimulative discussion, now that the future of modernistic music lies behind it, so to speak. No quarrel then—not even with the always spirited Mr. Perkins.

A learned German militarist—was his name Bernhardt?—wrote that war is necessary to strengthen mankind. One wonders whether the same theory may not apply to music.



The recent eclipse of the sun brought much discussion of the beauty of the Corona—as though I hadn't known for a long while about Leonora's good looks.

When the season begins to sound its melodious lays, the Daily Mirror (New York) will have them appraised critically by its newly engaged tonal expert, Julian Seaman, formerly associate musical reviewer of the defunct New York World. Julian used to be unduly severe, and I hope that a bit more of the milk of musical kindness will flow from his pen when he writes for the Mirror.

If you don't believe that business is better, you should have been with me when I overheard an executive of a prominent piano house tell his companion: "We shipped out two carloads of our instruments to dealers during the past few weeks." Which brand was it? Well, this is not a boost column, and I don't take bribes.

Who is the soprano of the Metropolitan championing a Swiss snow athlete whom she calls her "Ski-scraper?"

The eugenics exhibit at the National History Museum shows statistics on musical heredity. Well, all I can say about it is that half an hour's concentrated snooping produced nothing but the state of befuddlement to which the study of charts or maps always reduces me.

A Chicago relative of mine met Toscanini's son in Milan recently and among other inquiries regarding the personal idiosyncrasies of the famous maestro asked if he ever intended conducting Wagner productions again. "Only at Bayreuth," was the answer; "father considers that place a shrine of music, and if he is asked to conduct there, he must always obey the command."

A baritone strenuously occupied in keeping hidden for personal reasons, was sought by his former manager last week to tell him of a very lucrative engagement. Even the hermit's friends would not "sneak" on him, so the manager gave up the search in disgust. Poor lad, he's in a tough spot. If he shows his head he loses; if he hides it, he loses.

Mrs. Olin Downes, despite her husband's position as critic of the New York Times, was almost refused tickets by the officials of the recent Salzburg Festival. Strangely enough, they seemed never to have heard of Olin, and showed impatience when revelatory explanations were attempted.

I have associate-snoopers in various parts of the universe and the one at Cannes (France) sends me a valued item, as follows: "I see Richard Hageman and his missus at the gaming tables in the Casino, where Dick is trying to run a five-franc chip into a concert grand."

Why is it that some Russians always look cooler in hot weather, irrespective of how they feel? I met Dimitri Tiomkin on the

hottest day we have had in New York, smiling broadly and sans dew drops on his face. Mopping my face I greeted him warmly with, "My, ain't it hot?" "Yes," he answered, "it is a little beet not so cold."

Anna Fitziu, you can't fool me. I know exactly where you are tucked away, and if the place isn't called Santa Maria Farm (at Hortonville, Sullivan Co., New York) may I never drink another glass of frosted sarsaparilla. And what surprises me most of all, is that the farm is being run by Marie Rap-pold. Two operatic sopranos sequestered together in idyllic solitude. Absolutely unbelievable!

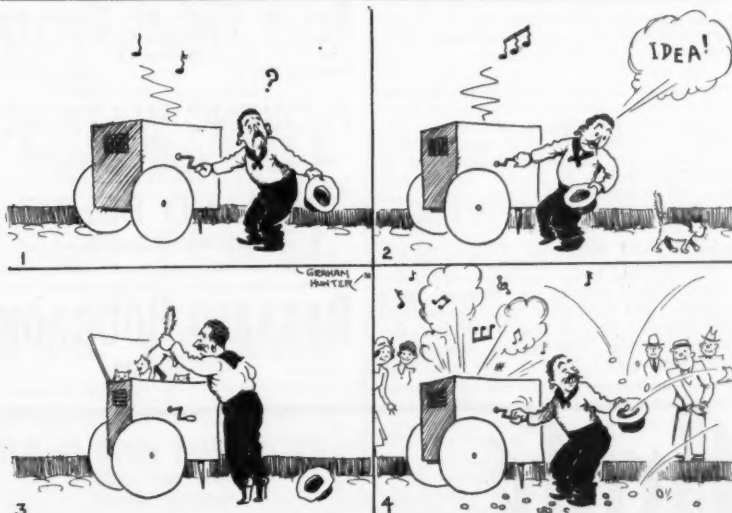
What ho, for vicarious activity! Watching a golf match at St. Moritz requires as much energy from Rosa Ponselle as singing Norma, so the diva declares. And speaking of the Swiss resort, Sigrid Onegin says that the most amusing evening she spent this past summer was laughing at Rudolph Ganz. Rudy is an inimitable wit and always ready in moments of fun to cast aside his artistic dignity and clown with the funniest of them.

Jules Falk, director of the Steel Pier Grand Opera Company of Atlantic City, left the New Jersey spa by the SS. Steel Pier on Thursday last week. Instead of landing him in Bayonne, N. J., where he was supposed to be put off the boat, much to his amazement and that of the other passengers, who had been through three tropical storms, the boat docked at Camden, N. J. From there he had to travel to New York, but by the time he struck here he thought he was in Greenland, so arctic had the weather become in the metropolis. Mr. Falk was seen on 57th Street shrinking into his summer flannels, and looking enviously at the overcoated natives.

Sometimes I seem to be much luckier than I deserve. I listened in on a 'phone talk—"my object all sublime," as The Mikado observes—and overheard the gabbing between an eminent pianist and the fair wife of his manager. More exciting than anything else, however, was the fact that what came to my ears was the identical "line" which the same keyboard expert had on a previous occasion (when I also eaves-dropped) given to the not unattractive wife of his former manager. Politics evidently is an important asset in helping to push along the pianistic career.

Mana-Zucca, I learn, has written a lot of new songs and about thirty piano pieces during the summer. "Getting all the bad-ness out of me," as she puts it humorously.

Idiosyncrasies of artists are always interesting. I heard today that Virginia Rea (the Olive Palmer of former radio days, and now the soprano of the Goodyear programs on the air) insists upon a clause in all her contracts to the effect that under no circumstances—birth, death or marriage—must she be forced to ride in an airplane. I suppose she figures that a soaring voice carries her high enough.



THE MODERNISTIC HURDY GURDY.

I See That

William A. C. Zeffi, vocal teacher and author of many articles on voice, has re-opened his New York studios after a month's vacation.

Olga Halasz has resumed teaching at her piano studio in New York City.

Mignon Nevada sang the role of Marguerite in Faust at the Paris Opéra recently.

Alexandre Gretchaninoff has completed a concerto for violin and orchestra which will be brought out by Robert Kitain, Russian violinist, during the coming season.

Thirteen musical students of the American Conservatory at Fontainebleau, all of them professional teachers in the United States, received diplomas after the annual examination.

Madge Daniell has moved her vocal studios to the Trafalgar Towers, 99th Street and Broadway, New York City.

Helen Chase, coach and vocal teacher, has returned to New York City, having spent the greater part of August in Maine with Carmela Ponselle coaching repertoire and operatic roles.

Frank Mannheimer, American pianist, who made his New York recital debut last season, has been reengaged for an appearance in St. Joseph, Mo.

Returning from a summer in St. Moritz, Rosa Ponselle will appear in concert on October 10 in Buffalo, N. Y.; 12, Cincinnati; 14, Cleveland, O.; 16, Hartford, Conn.; 18, Reading, Pa.; 21, Toronto, Can.; 23, To-

OBITUARY

Camille d'Arville Crelin

SAN FRANCISCO, CAL.—Camille d'Arville Crelin, light opera singer of a generation ago, died here on September 9, at the age of sixty-nine.

Born in Holland in 1863, and having studied music in Vienna, at sixteen, she attracted the attention of Planquette, composer of The Chimes of Normandy, who took her to London. Following her success in that city, she appeared in Paris and soon became the model for other light opera artists. She made her American debut during the Lillian Russell reign, the early '90's, and is remembered especially for her eleven-month season at the Casino Theatre, New York City, in The Grand Duchess, Poor Jonathan, and La Fille de Mme. Angot.

Miss d'Arville later became prima donna of the Bostonians, singing in The Bohemian Girl, Robin Hood and The Knickerbockers. She was starred in several light operas.

In 1901, upon her marriage to Ernest W. Crelin, of Oakland, she retired. Besides her husband, she is survived by a son, Louis Lyons Wilson, of Paris, a sister in New York and two brothers.

Jean Cartan

News from Paris announces the premature death of the young French composer Jean Cartan, who had just reached his twenty-fifth year. He possessed marked creative invention and an individual style of expression. His output included songs, orchestral works, a piano sonatina, string quartets, and a duet for flute and clarinet, played last year during the International Festival of Contemporary Music at Oxford.

Cyrus Reinhart

LOUISVILLE, KY.—Cyrus Reinhart, vaudeville singer and conductor of the orchestra which bore his name, died here on September 6, at the age of fifty-seven. He sang with Al G. Fields Minstrels for fifteen years.

Emma E. Wight

Emma E. Wight, an eminent musician of Maine two generations ago, died at her sister's home in East Orange, N. J., on September 6. She was ninety-one years old.

Mrs. Wight was the widow of James Wight, also a musician. She was organist of Rockland Congregational Church, Me., for thirty-seven years, and a teacher of piano in that city. Twenty-seven years ago she came to New York.

Besides her sister, she is survived by a brother and several nephews and nieces.

Henry C. Froelich

CINCINNATI, O.—Henry C. Froelich, former concertmaster and a charter member of the Cincinnati Symphony Orchestra, died at his home here on September 10. He was seventy-five years old.

Mr. Froelich was also a faculty member of Western College for Women, Oxford, O.,

Iledo; 25, Akron, O.; 28, Grand Rapids, Mich.; 31, Montreal, Can.

On his return from Europe, Richard Crooks will open his fall tour in Roanoke, Va., on October 18, followed by appearances in Tennessee, Georgia and Texas.

Ethel Fox will sing at still another university—Susquehanna University, Selinsgrove, Pa., next March.

Vera J. Kerrigan, teacher of piano and accompanist, has resumed work in her Nutley, N. J., studio.

SAILINGS

Mischa Elman

Mischa Elman sailed on the SS. Bremen, for engagements in Scandinavia, Germany, France and Central Europe. The violinist returns here next January. In the fall of 1933 he celebrates his twenty-fifth anniversary as an American concert artist.

ARRIVALS

Richard McClanahan

Richard McClanahan, New York representative of Tobias Matthay, returned September 8 on the SS. Resolute from his seventh trip to London to study with that master. This summer Mr. McClanahan had Mr. Matthay's advice and counsel on a course of ten lecture-lessons which he has evolved and which he will again present on Monday mornings beginning in October.

Olga Samaroff-Stokowski

Olga Samaroff-Stokowski and her daughter, Sonya, arrived in New York on the SS. Bremen, September 13.

and held private violin classes in this city. A widow and three daughters survive. D.

Mrs. Abner Thorpe, Jr.

CINCINNATI, O.—Mrs. Abner Thorpe, Jr., died suddenly after a brief illness following a major operation to which she submitted over a year ago. Mrs. Thorpe was a prominent pianist and served on the board of directors of the Matinee Musicale Club for many years. M. D.

Amalie Staaf

CINCINNATI, O.—Amalie Staaf recently passed away suddenly of heart failure at a local hospital. She was one of the first gold medal graduates from the Cincinnati College of Music, later pursuing post graduate work in piano with the late Theodore Bohman of the Cincinnati Conservatory of Music faculty and finally becoming a member of this faculty, serving this school for over thirty years. Miss Staaf was a member of the leading music clubs and counted a host of music lovers and countless pupils among her friends. M. D.

Otto Zimmerman

CINCINNATI, O.—Otto Zimmerman, president of Otto Zimmerman & Sons Co., Inc., music printers, died here on September 8. He was seventy-two years old.

Mr. Zimmerman was born in Schaffhausen, Switzerland, and came to America as a child. D.

Wilhelm Flan

BERLIN.—Wilhelm Flan, a prominent singing teacher in Germany, died of pneumonia on August 28 directly after disembarking at Bremerhaven from a South American trip. He had been filling an important pedagogical position in the Buenos Aires Conservatory at the invitation of the Argentinean Government. Flan was fifty-two years old. His pupils included Leo Slezak, Walter Kirchhoff and Helena Wildbrunn. H. F. P.

Vernon Eville

Vernon Eville, composer and organist, died in Orange, N. J., September 4. Born in London, England, Mr. Eville was brought to Canada by his parents at the age of thirteen and placed in Kings College Chapel, Windsor, N. S., as a chorister. A year later he was made organist there. In 1904 he came to New York and studied orchestration and composition with the late Frank Saddler. He was appointed organist and choirmaster of St. Andrew's Church, South Orange, N. J., celebrating his twenty-fifth anniversary recently. Mr. Eville wrote both instrumental and vocal compositions.

Marcellus Schiffer

BERLIN.—Marcellus Schiffer, author of many song and revue texts, committed suicide in this city recently by taking an overdose of sleeping medicine. He is said to have been suffering from melancholia for some time. Schiffer was only thirty-eight years of age. To Berlin music-lovers he was best known for the clever, new adaptation he made last winter of The Geisha, which had a highly successful run at the Staatsoper. H. F. P.

COLUMBIA BROADCASTING SYSTEM SHORTENS SALES TALKS; PRICES MAY BE MENTIONED

The Columbia Broadcasting System has made public its new regulations regarding advertisers. Sales talks are to be shortened, and the policy refusing to allow advertisers to mention prices is reversed. Also, no two sales talks are to follow each other, ending one program and beginning another.

William S. Paley, president, expressed himself as believing that by permitting the mention of prices, these sales talks could be greatly shortened without lessening their appeal. The definite proportion of talk to program runs as follows:

"The advertiser shall be entitled to mention price in his program, within the following limitations: (a) not more than two price mentions on a fifteen-minute program, provided that the total length of all 'sales talk' shall not exceed one and a half minutes. (b) Not more than three price mentions on a thirty-minute program, provided that the total of all 'sales talk' shall not exceed three minutes. (c) Not more than five price mentions on a sixty-minute program, provided that the total length of all 'sales talk' shall not exceed six minutes.

"It is understood that the price mentions will be the price or prices of the article or service advertised, and that no competitive or comparative prices are to be mentioned."

Mr. Paley also said in his announcement that "a recurrent topic in radio discussion during the last twelve months has been the length and nature of the 'commercial continuity' on advertisers' programs." Committees of the United States Senate as well as radio listeners in general have offered constructive criticism. Skillful and effective talks have been applauded, and there has been reproof for "objectionable or over-long sales talk."

"We should like to propose a further strategy whose execution requires a certain degree of cooperation between advertisers and agencies, and whose fulfillment could not fail to benefit every program on the air. We propose that advertisers, by mutual arrangements, avoid the conflict of commercial continuities in direct succession. In other words, the advertisers space their continuities

so that if one program ends with a sales talk the next program shall not begin with one. Under the present system the listener is often exposed to a two-minute talk on, for instance, bath soap, immediately followed, after the station break, by perhaps a two-minute talk on coffee.

"Regardless of the relative degree of compatibility and incompatibility of two different sales talks in direct juxtaposition, emphasis is reduced, some effectiveness must be

STATIC

Frank Munn recently gave lessons in speed swimming to the lifeguards at Long Beach, N. Y. . . . Although he was fairly certain of a trip to Europe in the summer of 1928, Lanny Ross found it difficult to decide whether he should go as soloist with the Yale University Glee Club, which was planning a concert tour of the Continent, or as a runner on the United States Olympic Team. . . . At the Hotel Alamac, New York, the other day tickets were sold to visit the top of Hen Youngman, who measures over six feet. . . . Ruth Bodell visited her home-town for a two-weeks' vacation.

lost, and the radio listener is exposed to double the amount of continuous sales talk that either advertiser would consider a surfeit on his own respective program."

These regulations became effective September 15.

What Effect Repeal on Radio?

Breweries and wineries are polishing up their apparatus against the day when Congress lifts the embargo against the sparkling beverages that exhilarate or damn according to one's personal lights. What effect

will nullification of the Volstead Act and the repeal of the Eighteenth Amendment have on radio? What will radio's attitude be? Shall we hear the merits of this and that brew? Shall we hear of the benefits of a magnum of this or that champagne? What sort of programs will be put on the air by their manufacturers as creators?

For radio there has been no precedent such as has been established already by newspapers. One does not have to stretch his memory very far to recall the advertisements published in the daily press before the advent of prohibition. Beer, wines and liquors furnished no little part of the revenues of the Fourth Estate and business managers of the daily papers would certainly welcome the space displays of so important an industry.

Radio, unlike the newspapers, has no declared public policy or political affiliations beyond carrying out the public convenience and necessity clause of station licenses. The great majority of metropolitan dailies have been frankly outspoken against prohibition as a matter of infringement on personal rights and irrespective of its economic aspects. Not so radio. Neither the anti or the pro have been permitted to discuss the subject unless the other side had an opportunity to present its arguments. The same is true of every other issue that directors believe is inherently controversial.

Thus far, the managers of major stations have been reluctant to declare their position as to whether they plan to carry commercial programs setting forth the merits of the several brews and wines. It is known, however, that certain independent stations are studying the problems involved.

Brewers have been frank to say that they intend to use radio broadcasting as a supplement to their newspaper advertising. They declare that their programs will have a standard of excellence that will be revolutionary in radio. They point out that while many other "dying" industries have attempted such programs to "revive the corpse," the pulmotor stopped when financial backing was withdrawn.

"Money makes the mare go," they argue, and money will make the new radio programs. All the figures presented by dry economists to prove that the return of light wines and beer would have little effect in restoring business would have to furnish more than these figures to convince habites of the "monuments of Mirth" of other days—Churchill's, Rector's, Martin's, Moquin's, Jack's, Palais Royal.

It is roughly estimated that 12,000 entertainers, like those cast in the *divertissements* and extravaganzas of those days, are walking the streets or haunting the audition rooms of the great stations. Great *maitres des hotels*, their talented chefs and staffs, with the exception of Oscar of the Waldorf, dropped into oblivion, also, it is pointed out, for the reason that the profits from their bars faded with the adoption of the Volstead Act. Theatres found the going hard for the same reason, they argue.

There is no question that every famous *rendezvous*, or at least its modern counterpart will spring into existence with the repeal of Volsteadism and they will want to get on the air. And the consensus of opinion in broadcasting circles is that they will get on the air; that the breweries will broadcast, and the distilleries as well, if the repeal of the Eighteenth Amendment goes through.

Music Appreciation Programs to Be Resumed

Walter Damrosch will reassemble his pupils for the fifth season of the Music Appreciation Hour, over combined NBC networks, October 14, the classes to continue weekly until April 28, 1933. Dr. Damrosch feels that the steady growth of his audience during the past four years is abundant proof of the value of radio as a factor in the musical education of young people. "The broadcasts are especially designed to be helpful to teachers in schools, for the real work of instruction in music performance must come from them," says Dr. Damrosch.

London Radio Exhibition Attracts Crowds

The National Radio Exhibition in London which closed August 29 attracted great crowds. The exhibition had for its motif Buy British. And the British exhibitors displayed ingenuity in presenting their wares: one company giving a play with voices only,

ON THE AIR



CHARLES BOBWIN,
under whose direction the Russian Imperial Balalaika Orchestra is heard over the radio.

on an empty stage, another by way of a talking film exhibiting the manufacture of the modern radio.

There were no mechanical innovations unknown to Americans, though there was introduced an automatic tuner to aid a listener tired of local programs to get more distant European stations.

The British exhibitors were well able to stand the expense of such a display since British radio industry has been outstandingly successful in the past twelve months. The British Broadcasting Corporation reports one million added licensed listeners; Ekco sets have shown a February-June sales increase of 138%; and Telson Electric paid a fifty per cent dividend.

American Bar Association Censures Radio Commission

The Federal Radio Commission has been severely censured in the report of the communications committee of the American Bar Association. This report is to be submitted at the association's annual meeting in Washington, October 12.

The commission is charged with rendering decisions so inconsistent with its own regulations as to be valueless as precedents. Having ruled that radio facilities be divided equally among five zones and then among states within these zones according to population, the commission has repeatedly, according to the charge, granted substantial ad-

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ditional facilities in states already using over their quota, and refused such grants in other cases. Nor are these decisions embodied in a code to be used as precedents. Duplicate operations along cleared channels are, it is stated, allowed without public hearings in some cases and refused in others. Experimental assignments are charged to quotas in some cases and not in others. Violations of identical regulations cause the abolishing of some stations, yet are not even considered reason for hearings in the case of others. Allowing more than one station to use certain cleared channels, favors urban listeners at the expense of rural, says the report.

The committee opposes limiting radio advertising while admitting that listeners often find the sales talks annoying. The smaller stations, it has been found, have been worse offenders in this regard than the larger.

Censorship of radio programs is opposed, despite the Nebraska Supreme Court decision holding stations liable for libelous statements along with the speaker.

The Canadian wave length agreement in which this country agreed to share with Canada some of its channels, is declared "ill-advised, unjust to particular broadcasters in the United States, and perhaps also legally invalid." The committee also expressed skepticism as to Canadian nationalization of radio, believing the act financially impractical.

Roosevelt in Two Radio Campaign Speeches

Governor Franklin D. Roosevelt's first radio speech since the start of his nationwide tour was broadcast September 14, from Topeka, Kans., over a coast-to-coast network of the WABC-Columbia network.

Today (September 17) Governor Roosevelt will broadcast another campaign speech from the Mormon Temple in Salt Lake City, Utah, from 10:30-11:15 p.m., Eastern Daylight Saving Time, over the same network.

Limitation of Mexican Broadcasts Sought

Informal conversations have been begun between the American and Mexican delegations to the Madrid radio-telegraph conference as to an adjustment of the radio bombardment under which the United States now suffers from high-powered stations across the Mexican border. These Mexican stations interfering with American stations in the past month, have been built largely by American capital for American listeners.

This matter of interference is a problem of the whole North American Continent and any arrangement made with Mexico is likely to draw in Cuba and Canada. It is possible that the Madrid conference will enlarge the broadcasting band available in North America.

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ica, a band now ranging from 550 to 1,500 kilocycles or ninety-six channels of which the United States now uses ninety but will share others with Canada according to the agreement of last May 29. Should the broadcasting band be enlarged below the 550 kilocycles, additional channels would be available to satisfy Mexico.

Al Smith to Talk as Editor Over CBS

Alfred E. Smith, editor, will discuss the craft in an address over a nationwide network of the Columbia Broadcasting System, September 21, from 5:00 to 5:15 p.m., Eastern Daylight Saving Time.

The editor-in-chief of the New Outlook Magazine will speak during Bill Schudt's Going to Press program, weekly guest forum of the press and the oldest of Columbia's sustaining features.

The former governor, who says his journalistic appointment fulfilled a lifetime ambition, is expected to give his ideas on editing a journal of national opinion,

including human problems of the job, a message to women writers, and how to cope with the deluge of poetry.

The new magazine chief is to speak at an hour when he usually begins his daily editorial stint. He reaches for his pencil and eyeshade about 5:10 p.m., when most people are fighting the subway rush home. Editor Smith gets his editorial inspiration at night. By day, he confers with numerous people, manages the world's biggest building and presides at executive meetings.

The former governor not only will be heard on the network but will be seen facing the television eye of Columbia's sight broadcasting station W2XAB, whose images have been received by private receivers as far away as Shreveport, La., and West Point, Nebr.



THE GERMAN BROADCASTING HOUSE (FUNKHAUS) IN BERLIN.

RADIO IMPRESSIONS OF A WEEK

This month is witnessing changes in programs. A heading in one of the New York papers tells us "Old favorites return as radio moves out of summer doldrums." If it is presumed that we were distraught when being presented with an abundance of good music during this period, then we were in a happy state unknowingly. To us, the prospect of the return of "old favorites" and the commercial bad-taste exemplified last year is none too inviting. . . . We have been told that Graham Harris, conductor, in offering concert programs of classical music to the National Broadcasting radio audience during the summer months, made an experiment that many radio experts watched with keen interest. That response to the programs exceeded even the sponsor's hopes—2,500 letters weekly. . . . The acclaim accorded the concerts of Soderro, Pasternack, Barlow, Shackley, Kostelanetz, Altschuler,

Graham Harris, also bears out the above statistics. . . . Harold Godschalk revealed himself a capable performer in his Organ Reveries program (WLWL, September 1). . . . On Friday night, when the clock struck eight, Olga Albani, soprano, the Cavaliers Quartet and Rosario Bourdon's orchestra began an hour of entertainment over WEA. . . . When that ended, WOR introduced Nelson Eddy, baritone; Margaret Speaks, soprano; Harald Hansen, tenor; Oscar Levant, pianist, and Michel Guskoff, violinist, with an orchestra playing a wide range of music listed as "modern jazz to classical." . . . Oswaldo Mazuchci projected the beauty of his cello over WEA Saturday a. m. . . . On Sunday the WOR String Trio provided intelligent interpretations of gems of music. . . . The principals of Midsummer Moods were successful in conveying the descriptive nature of the music selected. . . . John Er-

NETWORK OF NEWS

George Gershwin was the subject of the Musical Ladder program presented by Mimi Shelton over WINS August 27. Selections from his songs and instrumental music and a sketch of his life were offered by Miss Shelton, whose talks on composers are a regular feature of the station.

A program of Hawaiian music was presented over the Columbia network on August 27 by the Coral Islanders, under the direction of William Lincoln. Several instrumental specialties and vocal numbers were included.

Helen Janke, contralto, was guest artist with Philip James and the Little Symphony Orchestra on their September 3 program, WOR. Haydn's B flat major symphony and Guirand's Danse Persane were among the orchestra's contributions.

Ruth Lyon is replacing Jane Froman on the Iodent program while the latter is vacationing. Roy Shield's orchestra is heard on the series, which originates in the NBC studios in Chicago. Miss Lyon has been heard regularly on NBC programs during the past two years, and has appeared in concert as well.

Arthur Jones, harpist, has joined the soloists of the Hoffman Hour and made his first appearance with them September 2. The program, heard weekly through WOR, is directed by William Daly.

Virginia Rea will be heard with the Revelers when they present Frank Black's vocal transcription of Ravel's Bolero. This marks Miss Rea's first experience in singing with a vocal ensemble, and is also the first time that a fifth voice has been heard with the

quartet. In scoring the work, Mr. Black found it necessary to use a soprano voice to preserve the effect of overtones, which in the orchestral version is produced by the woodwinds.

A saxophone quartet was among the features of a recent Parade of Melodies program. Harriet Cruise was vocal soloist with Harry Sosnick's orchestra, which broadcast from Columbia's Chicago studios.

During the absence of Frank Parker, who is vacationing in Europe, Frank Luther is appearing as soloist with Harry Horlick's Gypsies. Mr. Luther, who until he devoted himself to radio was known as a concert and recording artist, is a member of the Men About Town Trio.

Tommy McLaughlin, lyric baritone, is featured on a new program known as Threads of Happiness, being heard weekly over the Columbia network. An orchestra under Andre Kostelanetz supports the soloist.

A novelty was presented recently by Clyde Doerr's Saxophone Octet during an NBC broadcast. It was a special arrangement of Tempo di Ballo by Scarlatti.

The Kentish Singers, one of the few groups that interprets old English songs, is a regular weekly feature of WINS.

Tito Guizar, young Mexican tenor, presented a program of Spanish love songs on August 31 through the CBS network.

Rubinstein's concerto in D minor played as a piano-organ duet by Eleanor Geer and Francis J. Cronin, and Albert Sudhalter's performance of Clyde Doerr's saxophone composition Valse Impromptu, were among

skine and Heywood Brown broadcast from WEA. . . . Why do such dexterous conversationalists take to the airway during the kitchen and subway hour? . . . The Three-Piano Ensemble (Paolo Gallico, composer-pianist and teacher, with two of his artist-pupils, Marise Krieg and Stella Stamler) chose an all-Spanish program Tuesday evening, WOR, when they played synchronously and with good balance. . . . Alfredo Rode's orchestra showed the need of more rehearsals during their half-hour of native Hungarian and Viennese music over WEA. . . . Too bad Henry Hadley's Suite in the Ancient Style could not have had a better hearing than the one it suffered at the hands of the Florentine Ensemble (WLWL, Wednesday). . . . Tito Guizar, tenor, beguiled fifteen minutes after dinner, serenading with Spanish songs. . . . Pasternack's orchestra gave further evidence of their finished style during Melody Moments over WJZ. . . . George Shackley's orchestra (WOR) provided one of the outstanding programs of the evening, Opera Gems. The soloists deported themselves as seasoned artists in excerpts from Martha (in English), giving faithful delineations of their respective roles.

the items presented during the Boston Popular Revue, heard on Columbia stations from WNAC. Charles Hector's orchestra and the Yankee Mixed Quartet also contributed to the broadcast.

One of his own compositions was played by Chandler Goldthwaite during his WOR program of organ music, September 3. Works of Bach, Brahms and Wagner completed the concert.

A medley of Negro spirituals was offered by Harold Stokes' orchestra during the Carnation program of August 29, NBC.

After an absence of several months, Spanish Serenade, Vincent Sorey's program of folk music, has returned to the air and will be heard again Saturday afternoons through Columbia.

Their own arrangement of Liszt's Tarentelle was featured by Peggy Kenan and Sandra Phillips during a recent broadcast of Piano Pictures over Columbia.

Alice Sartori, pupil of Mabel M. Parker of Philadelphia, began a weekly series of appearances over WIP on September 14.

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RADIO PERSONALITIES

MAX POLLIKOFF

Max Pollikoff's first chance to close his fingers around a violin came through the kindness of a neighbor in the Newark tenements where the boy lived. After that it became his consuming ambition to own such an instrument, and by saving assiduously he was able to purchase a cheap violin and take a few lessons.

A Christmas Eve benefit concert in the old Madison Square Garden, New York City, was the occasion of his first public appearance. John Philip Sousa, a member of the audience that night, was impressed with the boy's talent and offered him a role in Hip Hip Hooray, then playing at the Hippodrome. The interference of a child welfare society, however, brought young Pollikoff's stage work to an end, but with the help of Thornton W. Allen he was able to continue his studies. Several years later he secured an audition with Leopold Auer and studied with him as a scholarship pupil. His debut at Aeolian Hall in New York City was followed by several successful tours of the country, both in concert and as soloist with many of the major orchestras.

At present Max Pollikoff is engaged almost exclusively in radio work. He has been concertmaster of the Little Symphony Orchestra of WOR and the Philadelphia Orchestra. Among his more recent projects has been the formation of the Pollikoff Novelty Ensemble, which is heard over WEA on regular programs.

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Plays Two Bach Concertos

LONDON.—The third week of Promenade Concerts at Queen's Hall opened with the usual Wagner night. Oda Slobodskaya and Walter Widdop sang the Love Duet (Act III) from Lohengrin and the duet from Walküre (Act I, Scene 3). The orchestra, with Sir Henry Wood conducting, played the Parsifal prelude to Act III and the prelude to Tristan and Isolde. The second half of the program included Strauss' Till Eulenspiegel. It was not an inspiring concert.

The second British concert gave as principal works Elgar's cello concerto, arranged for viola and played by Lionel Tertis, and three numbers from Holst's Planets, conducted by the composer. The concerto may have lost something in the transcription, but one knows of no other viola player with the strength of tone and style to make of it what Mr. Tertis does. Even in the last movement, which is the least successful part of the arrangement, the result was singularly vivid and fresh.

The sections chosen from Planets were Mercury, Jupiter and Saturn. Of the three the best performance was that of the magnificently festive Jupiter, which really merited the ovation it received.

Bach's name nowadays spells a full Queen's Hall and the enthusiasts turned up in full force to hear a program that included the second, fourth and seventh "Brandenburgs" and two piano concertos—a substantial concert, to say the least.

Harold Samuel gave a fine performance of the D minor and F minor concertos. He always plays with charm. Wind leaders

from the orchestra, notably Robert Murchie, distinguished themselves in the Brandenburgs, though there had not been enough rehearsal for a perfect ensemble in No. 4.

Sir Henry Wood conducted the first concert of Haydn and Mozart to an audience which filled the house. The program began with Mozart's eternally beautiful symphony in E flat, the performance of which was sound, if not of an ideal grace or finish. Kathleen Long, in one of the less familiar concertos (B flat, K 450), exhibited clear and delicate playing. Elsie Suddaby sang Haydn's With Verdure Clad, and Joseph Hislop did Mozart's Dalia Sua Pace. Technically this was an admirable piece of singing; all that the performance lacked was something more of expressive shading. It was a trifle stolid.

The Beethoven night was chiefly notable for the fine performances of the two soloists, Oda Slobodskaya and the pianist Solomon. Mme. Slobodskaya is a dramatic soprano of rare quality. She sang the scena and aria Ah Perfido, and later a group of Russian songs. These alone were worth standing for any length of time to hear. Solomon played the piano concerto No. 3 in C minor with authority and received an ovation from the audience. It is now eighteen years since he made his first appearance at the Proms. He was then a boy of twelve and accomplished the feat of playing ten concertos in the one Prom season.

The orchestral part of the concert was also of excellent quality, with the fourth symphony, Leonora No. 2 overture and in the second half of the program César

Salzburg Fest Closes

(Continued from page 5)

step-child among Strauss' operas has found a permanent home nowhere outside of Vienna, where Clemens Krauss' enthusiasm, a beautiful production, and a marvelous orchestra have helped to make the esoteric work something of a favorite.

To present this opera to the international Salzburg public was a risky enterprise; even a German hearer, familiar with the idiom, hardly can unravel the bombastic symbolism of the book. To say that with Die Frau ohne Schatten was a huge success at Salzburg, is the strongest compliment which one could pay to Strauss' music and to the nature of the performance. Dr. Wallerstein wrought wonders of scenery on the small and primitive stage of the Festspielhaus, though even all his imagination could not overcome the given handicaps. Lotte Lehmann as Färberin, returned reduced by twenty pounds in weight and by two top tones in voice. Girlish in appearance and temperamental in acting, she made a miniature vamp of the little dyer's wife. Manowarda sang Barak with sincerity, though he could not (and who could?) wipe out memories of Mayr's gripping portrayal of the part. Viorica Uruleac was satisfactory as The Empress. I cannot share the enthusiasm of some for this singer, nor for Gertrude Rüniger who sang and acted The Nurse with much outward effort and showiness. The great surprise of the evening was Franz Völker as The Emperor. Here is one of the world's most beautiful tenor voices, and an artist who grows from one role to another. Krauss and his Philharmonic covered themselves with glory and repeated a triumph for themselves, for the Vienna Opera, and for Strauss.

FIDELIO UNDER STRAUSS

The master himself, Richard Strauss, emerged a few days later, to conduct two Philharmonic concerts and Fidelio. Clad in white flannel trousers, Strauss led the Philharmonic to victory with his Alpine Symphony and Zarathustra in a morning concert, and with a Mozart-Beethoven program a few nights later. Strauss' Fidelio, sandwiched in between two concerts and an interpolated Salome production at nearby Munich, suffered from lack of rehearsal. That was a pity, for Fidelio counts among the greatest performances of the Vienna company and was once the especial triumph of the Salzburg Festival, under Franz Schalk. Whether the late-lamented Schalk was a greater conductor than Strauss, is a question not under discussion. Beyond doubt Schalk's Fidelio was the last word in perfection, and Strauss' (this time) was an ill-rehearsed performance. Unrest and nervousness reigned upon stage and in the orchestra. Lotte Lehmann was cast as Fidelio, and Wilhelm Rode as Pizarro. Both seemed hard driven. Louise Helletsgruber as Marcelline was not in the best of her otherwise beautiful voice. Manowarda, as Rocco, fought with the shadow of Richard Mayr,

who this time sang the small role of the Minister. Florestan alone was better cast than ever before; Franz Völker gave the part which has so often been decried as "un-singable" and "ungrateful," doing even the "hoodoo" aria with beauty of voice, ease and repose, and acting it convincingly and touchingly. The orchestra (and Strauss) found themselves only in the Leonora No. 3 overture, which is (in Mahler's version) interpolated between the first and second scenes of the second act. Unfortunately, Strauss insists on weakening its effect by a merciless cut which leads from the overture straight into the last picture, without an interval.

OLLA PODRIDA

The cycle of ten Philharmonic concerts was led by Fritz Busch, Philippe Gaubert, Clemens Krauss, Bruno Walter and Richard Strauss; the soloists being Joseph Lhévinne, Rudolf Serkin, Gabrielle Tamberger, pianists; Jacques Thibaud, violinist, and Julia Nessey, soprano. One of Krauss' concerts programmed Bach's B minor Mass, with the chorus of the Vienna Opera, and with Eva Hadravova, Sigrid Onegin, Franz Völker and Josef von Manowarda as soloists. Bernhard Paumgartner conducted Mozart's C minor Mass in the atmospheric surroundings of the St. Peter's Church, and four Serenades of the Philharmonic in the court of the ancient Episcopal Palace. A number of church concerts were conducted by Josef Messner at the Cathedral. The stage productions, aside from the operas and Reinhardt's Jedermann, included two performances of a ballet named The Last Judgment, with music by Handel, produced by Margarete Wallmann's dance group.

A charming performance of Mozart's Bastien and Bastienne eventuated at the lovely rococo open air theatre of the Mirabell Castle, under the scenic supervision of Marie Gutheil Schoder and under the choreographic direction of Harald Kreutzberg, the executants being disciples of the Mozarteum Conservatory, and largely Americans. Indeed an account of Salzburg's 1932 activities would be incomplete without reference to this institution and its summer courses held by a brilliant faculty including, aside from Mme. Gutheil

Franck's symphonic prelude to part II of the Redemption.

Saturday night's popular program was quite international, including as it did smaller works by Bizet, Grieg, de Falla, Humperdinck, Verdi and Rimsky-Korsakoff. Arthur De Greef gave his annual performance of the piano concerto No. 2 in G minor by Saint-Saëns. He is a great favorite with the Prom audiences, and although he produces the Grieg A minor and the Saint-Saëns No. 2 concertos every year with unfailing regularity, the Prom season without De Greef would be incomplete. Dora Labette sang Leila's Cavatina from Bizet's Pearl Fishers, and Harold Williams gave a good account of himself in the Credo from Verdi's Othello.

MICHEL MASKIEWITZ.

Henry Street Settlement Opens September 19

The Music School of the Henry Street Settlement, New York City, will begin its fall term on September 19. New members of the faculty are Adolfo Betti, violin, Otto Kar Cadek, violin, and Lucile Lawrence, harp. The faculty will include also Rosamund Johnson, to have charge of a colored people's chorus; Fraser Gange, William Kroll, Milton Prinz, Rebecca Davidson and Emil Friedberger. A choral group will be conducted by Theophil Wendt. The music school conducts a workshop for the making of stringed instruments, the only one of its kind in this country.

Reba Jury to Offer New York Recital

Reba Jury, soprano, who plans to give a New York recital this season, is soloist of First Baptist Church, Newark, N. J.; conductor of the Men's Glee Club, Greenpoint Lodge, Brooklyn, N. Y.; and maintains teaching studios in Newark, N. J., and in New York City.

Schoder (opera class) and Harald Kreutzberg (dance class), such eminent names as Dr. Otto Erhardt, general stage director of the Chicago Civic Opera (class for stage management), Clemens Krauss (conducting), Ralph Lawton, American pianist (piano class), and many others. Salzburg is making history in pedagogics as well.

"SALZBURG FOR THE SALZBURGERS"

Visitors to the festival were amused at an incident widely discussed in the Austrian press, when a "Nazi" town councillor of Salzburg rose in the Municipal Council and moved that hereafter the Salzburg Festivals should be given with the assistance of Salzburg artists exclusively. The good man demanded that a Salzburg orchestra should be employed instead of the Vienna Philharmonic, that local conductors should replace Walter, Strauss, Krauss, and Busch, and Salzburg singers, those of the Vienna Opera who now furnish the nucleus of the Salzburg Festival roster. The remarkable proposal was met with the derision which it deserved.

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Peabody Offers Nine Free Scholarships

Nine free scholarships are offered by the Peabody Conservatory of Music, Baltimore, Md., for 1932-33. These are for a three-year period and include such supplementary subjects as are deemed necessary. Three are in piano and there is one each in singing, composition, organ, violin, viola and cello. These awards, made on the basis of talent rather than previous training, are decided by competitive examination before the conservatory faculty, these tests being set for September 28 and 29 this year. As previously announced, applications should be made on special forms obtained from the conservatory and filed by September 24. Applications are being received from all sections of the country. Among former scholarship students at Peabody are John Charles Thomas, Mabel Garrison, Hilda Burke and Maurice Eisenberg.

There are also a number of memorial scholarships, such as the two Louis McLane Tiffany Piano Scholarships, founded by the widow of the late Dr. Tiffany, a member of the board of trustees of the institute for many years; the Chauncey Brooks Memorial Violin Scholarship, given by the late Eleanor Brooks; and the Eaton Vocal Scholarship, in memory of the late Charles J. M. Eaton, a former president of the board of trustees. Most of the scholarships require the candidates to be under twenty-one, except in voice, viola and cello, for which the age limit has been extended to twenty-five. Yearly scholarships are offered in accompanying and in double-bass, flute, oboe, clarinet, bassoon, horn, trumpet and trombone. Examinations for these awards are to be held on October 5.

Present holders of three-year scholarships are Louis Malone and Frances Brooks in composition; Louise Nagle, Miriam Seidman, Oscar B. Millard and Katherine Lippert in piano; Nora Jean Statland in violin; Charles Cohen and Mischa Niedelman in cello; Virgil Fox and Samuel Morris in organ; and Letitia Shenk, Elsie Mathews and Thelma Viol in singing. Last year over 200 contestants from all parts of the United States entered these examinations, and it is anticipated that the number will be surpassed this year.

South Mountain Chamber Series Ends

The South Mountain String Quartet and the Elshuco Trio have completed another season of Sunday afternoon chamber music concerts on South Mountain, Pittsfield, Mass. Members of the two ensembles form a quintet when music for that combination is listed. These concerts, which are given in a setting of natural scenic beauty—a feature missing from the Elshuco annual winter series in New York—comprised ten chamber programs, offering a varied assortment to Berkshire music-lovers. There were five piano quintets, by Brahms, Franck, Suk, Frank Bridge and Aurelio Giorni; three string quintets (Brahms and Schubert); four piano quartets (Brahms, Schumann and Mozart); ten string quartets (Haydn, Mozart, Beethoven, Schumann, Tchaikowsky, Dohnányi, Frank Bridge and Turina); six piano trios (Brahms, Ernest Chausson, Saint-Saëns and E. Waldo Warner); and two string trios (Beethoven and Dvorák); also the Strauss violin sonata, and songs of Debussy, Donaudy and Respighi. This annual chamber series on South Mountain was founded by Mrs. Elizabeth Sprague Coolidge and is being carried on by her son, Alfred Sprague Coolidge. Willem Willeke is the music director, and the artists associated with him are Karl Kraeuter, Conrad Held, Edwin Ideler and Aurelio Giorni.

Werrenrath and Huhn Heard at East Hampton, N. Y.

EAST HAMPTON, N. Y.—Reinald Werrenrath, with Bruno Huhn at the piano, recently was heard in recital at the Guild Hall, giving an evening of enjoyment that long will be remembered. The program listed several of the songs which have come to be associated with Mr. Werrenrath's name—Danny Deever, The Two Grenadiers, the Credo from Verdi's Otello and others, all sung with the baritone's characteristic ease of production, clarity of diction, and tonal and dramatic power. The audience showed cordial appreciation after three songs written by Mr. Huhn: Cato's Advice, Fair Helen of Kirkconnell, and The Great Farewell. Hearty and prolonged applause made necessary the addition of several encores, among them Mr. Huhn's Invictus. V. M.

Louis Sherman Engaged For San Carlo Opera

Louis Sherman, American tenor, lately returned from four years in Italy, has been engaged by Fortune Gallo, director of the San Carlo Grand Opera Company, as guest artist to sing the leading roles in Faust, Rigoletto, Tales of Hoffman and Martha, in New York, Boston and Philadelphia.



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Music Notes From Coast to Coast

BALTIMORE, MD.—Mrs. Katie Wilson-Greene has announced her list of concerts for the forthcoming season, and early reservations make it look as if a banner season will be had. The recitals include appearances by Lucrezia Bori, Metropolitan Opera soprano, in costume; Fritz Kreisler; Rachmaninoff; Lily Pons; Escudero, Spanish dancer; and the Boston Symphony Orchestra. E. D.

GLOUCESTER, MASS. Paulo Gruppe, cellist, and his wife, Camille Plasmachert, violinist, recently gave a concert in the Moorland Playhouse before an audience which filled the aisles and packed the hall to the doors. The accompanist was Mrs. Reinhard Speck (Gertrude Marshall). The audience included several members of the Gruppe family, among them Charles Gruppe and his son Emile, both artists, and their wives; Miss Virginia Gruppe, also an artist, and Karl Gruppe, sculptor, who came with his brother, Paulo, from New York for the concert. Other prominent personages in the audience were Mrs. Harcourt Amory, Mr. and Mrs. Gordon M. Abbott, Mrs. Frederick Holdsworth, Senator and Mrs. Gaspar G. Bacon, Col. A. Piatt Andrew, Mr. and Mrs. Isaac Patch, John Hays Hammond, Jr., Mrs. John Distler, Mr. and Mrs. Henry A. Wise Wood, Mr. and Mrs. Ralph Hale, Mrs. Joel P. Glass and Commander and Mrs. Fletcher W. Brown. B. V.

HOUSTON, TEX.—George Crampton, who was director for five years of the Christ

Episcopal Church choir, has accepted the directorship of the Trinity Episcopal Church choir in Galveston, Tex. Mr. Crampton will have a choir of thirty-six voices. Mrs. Wesley Merritt is to be organist. Mr. Crampton was educated at the Royal College of Music, London, England, and made his debut at the Royal Opera, Covent Garden, in Wagnerian opera under Henschel.

Henriette Bevier, teacher of French diction and interpretation of French songs and opera, left on September 7, for an automobile trip. Mrs. Bevier will be heard in recitals of French songs in Cumberland, Md., and Pittsburgh, Pa., with George Heber as accompanist.

Simone Deligorno is to be guest conductor for the Houston Civic Opera, the first performance to be given early in October. A reception and social program were given by Mrs. John Wesley Graham on September 6 for Mr. Deligorno.

The winners of the local Atwater Kent radio audition, held over KTRH, were Leon Lawrence, tenor and Dorothy Marie Johnson, soprano. Mr. Lawrence has received his training with John C. Marshall and Ellison Van Hoose. Miss Johnson has been a pupil of Mrs. E. J. Flake.

The choir of First Methodist Church has resumed rehearsals. Two special programs will be heard this year featuring excerpts from Handel's Messiah and Haydn's Creation. K. B. M.

OMAHA, NEBR.—The Tuesday Musical Club, through the program chairman, Juliet McCune, has announced its list of artists for the coming season, and the number of attractions is slightly less than usual. The season is to open in November with Kathryn Meisle, contralto, with later appearances of Ethel Bartlett and Rae Robertson in a two-piano concert; Myra Hess, English pianist; and Nathan Milstein, violinist.

Louise Shadduck Zabriske has functioned as organist in the last two of the regular Sunday afternoon programs at the Joslyn Memorial. Soloists on these occasions have been Olga Sorenson Fuss, pianist and Marian Fisher Fullwood, soprano. J. P. D.

TERRE HAUTE, IND.—Indiana State Teachers' College course presented Dr. J. Lewis Browne, director of music of the Chicago public schools, in a concert at the Central Presbyterian Church, late in August. A small but appreciative gathering attended. The proceeds of the recital went toward the installation of an organ in the hall of the

college. Dr. Browne's program closed the college's activities this season, and included works of Bossi, von Fielitz, Browne, Martini-Kreisler, Rheinberger, Bach, Stern and Anger.

The music department of Indiana State Teachers' College, beginning with the fall term, is to offer graduate work in music. Now it will be possible for graduates from the music courses of this school and persons with equivalent training, to get a master's degree in education with a second major in music. Five courses have been outlined, and are to be given throughout the year, and also during both summer terms. Prof. L. M. Tilson is head of the department of music.

This college is to offer also a class in band marching, beginning with the fall term. Messrs. Bright, Strum and Bryant are working together to this end. The course will be supplied only to bandsmen and carries four hours of credit in physical education.

Mr. Grimm, cellist and formerly supervisor of music at Shelbyville and Logansport, Ind., teacher at Ball State, Ohio State University, and Winona (Minn.) State Teachers' College, is to be an instructor in the music department at Indiana State Teachers' College this year.

Prof. L. N. Hines, of Indiana State Teachers' College, has announced the continuation of college broadcasts over WBOW for the coming year. It is planned so that the people of Wabash Valley may hear all the programs from the college hall. It is planned to open each program with a chime concert. M. P. D.

Rosalie Heller Klein Heads Ensemble

The recently organized Rosalie Heller Klein Ensemble (Rosalie Heller Klein, piano; Miriam Seelig, soprano; and Helen E. Vogel, violin) will give concerts and lecture-recitals, and make appearances at clubs and schools. Their repertoire includes songs with violin and piano accompaniment; American, German, French, Italian and Old English folksongs; violin solos; and sonatas for piano and violin.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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Victor Benham	Jay McGrath
Umberto Bernucci	Beleska Malinoff
Mary Biffan	Armand Marbini
George Blumenthal	Josef Martin
Giacoma Bourg	Joseph Mendelsohn
Zara Bosson	Helen C. Moller
Margaret Boyard	Florence Nelson
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Press Comments

FLORENCE FOSTER JENKINS

Florence Foster Jenkins, soprano, and Leila Hearne Cannes, pianist, recently gave their second annual recital at the Newport Historical Society Hall, Newport, R. I. Mme. Jenkins offered German songs by Reger, Strauss and Alabieff, a Verdi aria, and numbers in English by David Guion, Sigurd Lie, Blane, Haubiel and Frank Grey. The Newport Herald's critic remarked that she is "possessed of a clear soprano voice of good range. At yesterday's concert she was heard to even better advantage than on her first visit to Newport. All of her selections received hearty applause."

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AT THE SOLON ALBERTI SUMMER MUSIC COLONY, Shippen Point, Stamford, Conn., showing Mr. Alberti conducting the ensemble in a lively crescendo. Left to right: Nita Alberti, Anne Judson, Sara Knight, Kathryn Balliet, Lucile Dresskell, Virginia Hamel, Virginia Syms, Germaine Hellinger and John Wylder.



BOB NOLAN, radio artist, composer and director, on the boardwalk in front of the Chateau Frontenac in Quebec, Canada.



PAUL DUKAS, French composer, is to be a guest at the Florence (Italy) Musical Festival next spring, when he will hear several of his compositions performed.



LEOPOLD GODOWSKY at Camp Wigwam, Harrison, Me., where he was royally entertained by the young campers. He is shown with Abraham Mandelstam, a director.



A TRIO OF METROPOLITAN ARTISTS at Nymphenburg Castle, Munich. Maria Jeritza with Leo Slezak, tenor, and Armand Tokatyan, tenor.



JULIA PETERS, soprano, opens the New York music season with a recital at Carnegie Hall on September 28. Her program lists classics, operatic and Russian numbers. Clarence Dickinson, organist, will accompany Miss Peters in several numbers, and Giuseppe Bamboschek, pianist, is to be at the piano for the remainder of the program. During the past few seasons the soprano has appeared as soloist with various symphony orchestras and has fulfilled many concert engagements.



CLARA DELLAR, manager, organizer and director of the Croydon Series which has taken place every Tuesday night during the past summer. The following are some of the artists who have appeared on the programs: Roberto Ida, violinist; Virginia Mauret, coloratura soprano; Emma Redell, Aida Nicosia, sopranos; Leopoldo Gutierrez, baritone.



MYRA HESS is to appear at a pair of concerts with the Chicago Symphony Orchestra next March. Other 1932-33 orchestra engagements in this country for the English pianist include concerts in Boston, Cincinnati and with the Cleveland Orchestra in Hartford. (Photo by Van Damm.)



BEATRICE BELKIN presides at the rustic round table in the grounds of her summer home at Croton-on-the-Hudson, N. Y. The gentlemen are Joseph Littau, conductor of the Omaha Symphony Orchestra, (left) and Bernard Laberge, concert manager.



DUSOLINA GIANNINI (left) with the Berlin correspondent of the Associated Press and others at Wannsee, Berlin.

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